RECORDED VERSIONS
GUITAR

UTHENTIC TRANSCRIPTIONS
TH NOTES AND TABLATURE

GUITAR HERO™

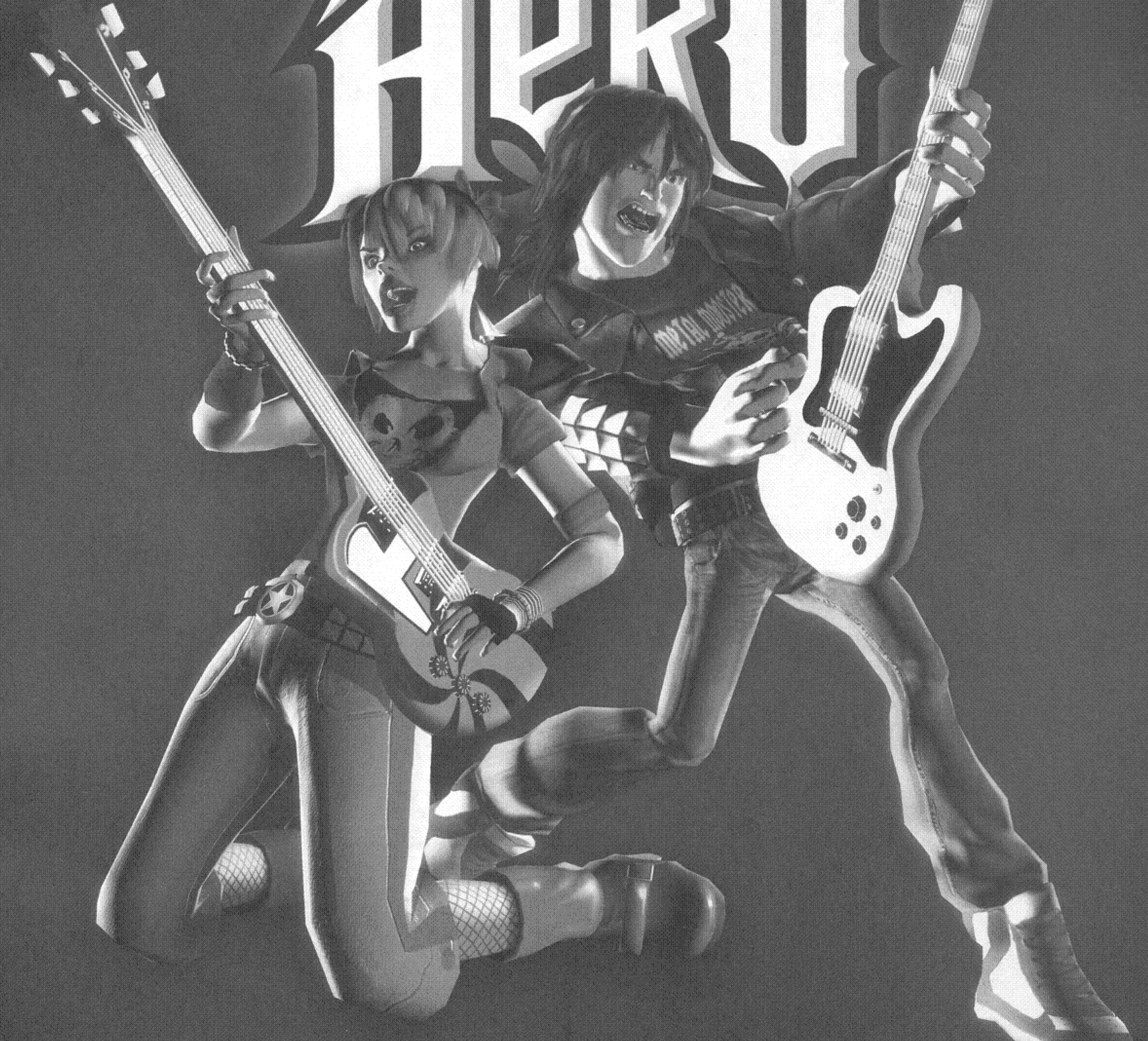


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HAL•LEONARD®

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AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

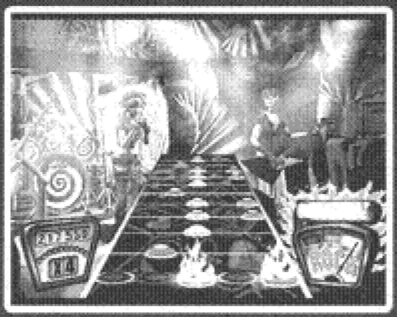
GUITAR HERO™



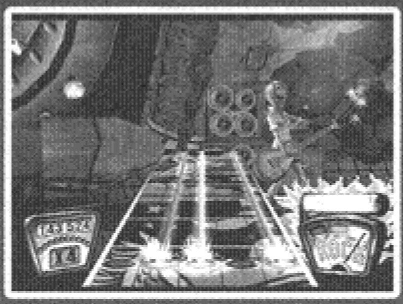
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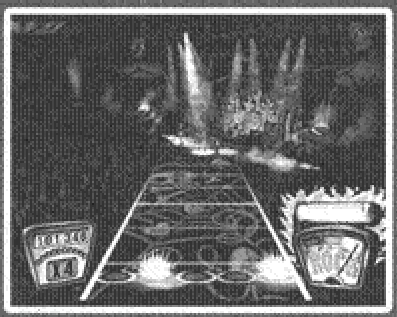
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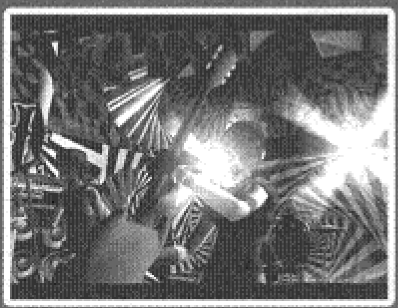
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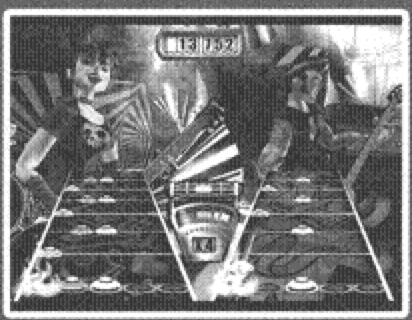


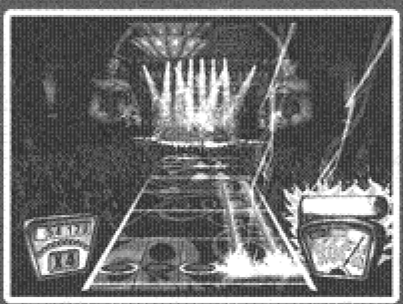








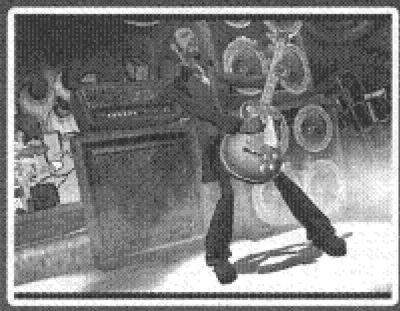


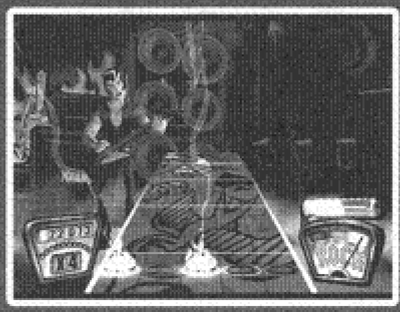


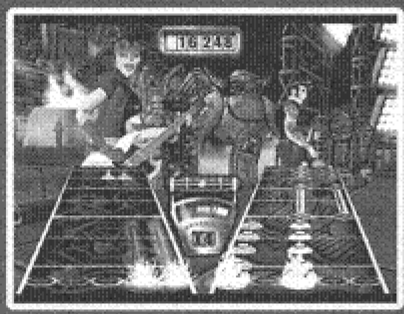


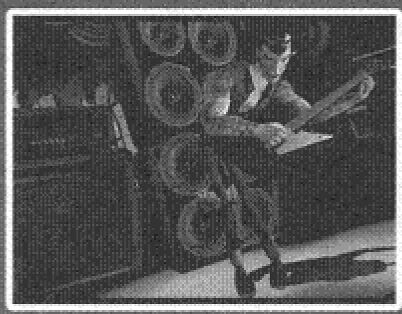


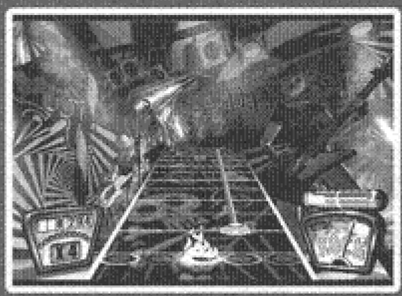






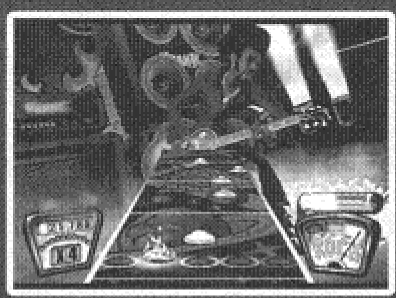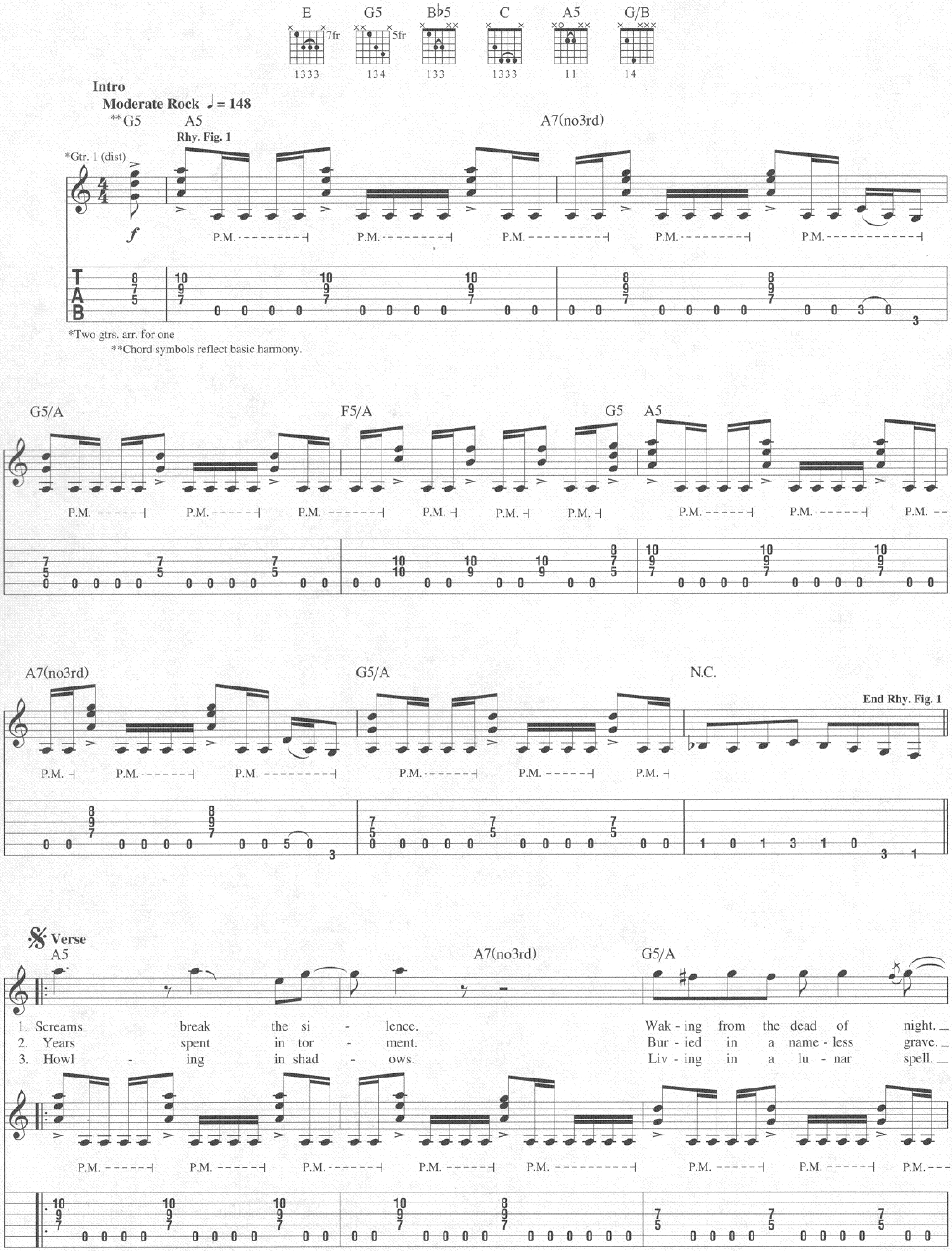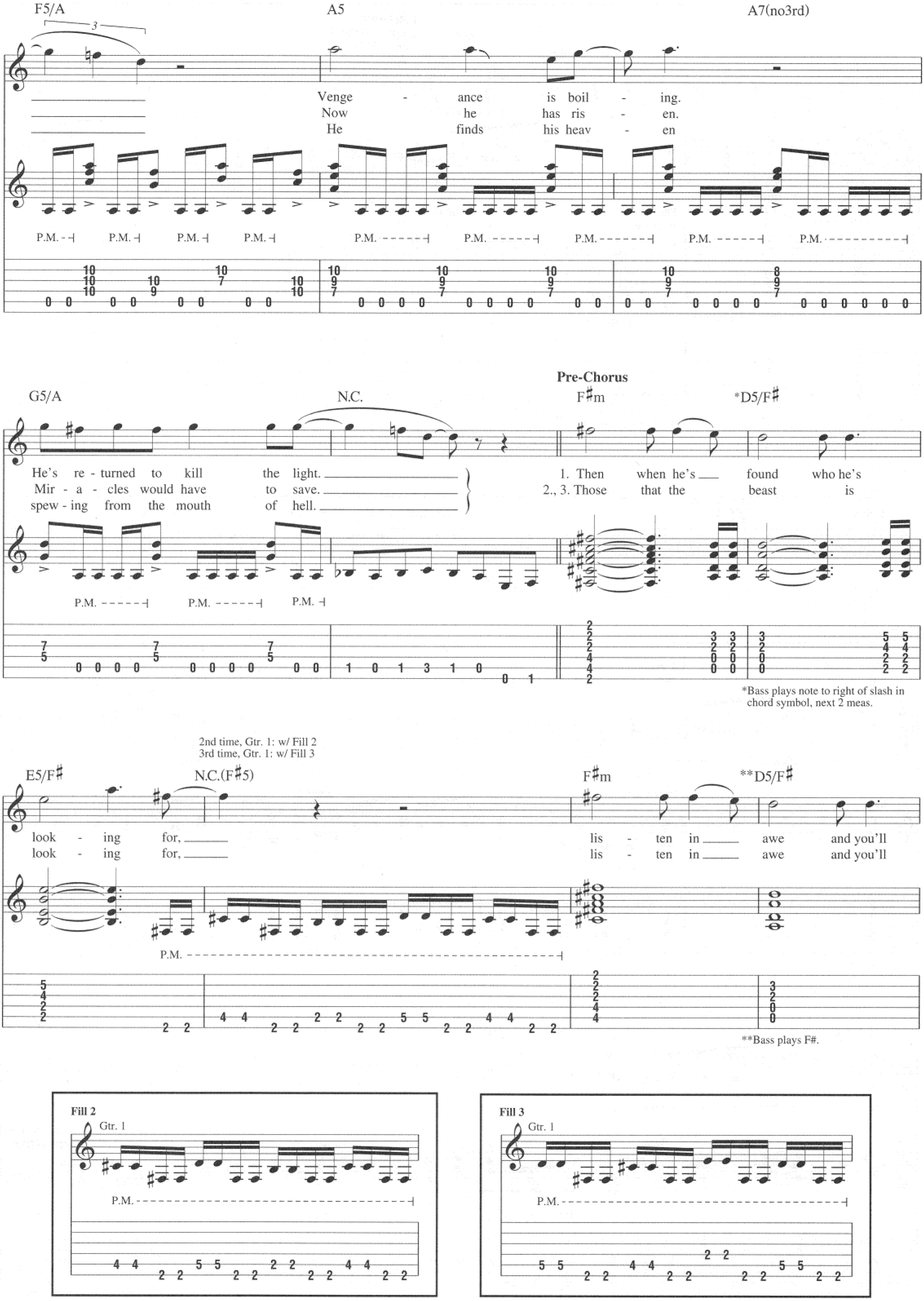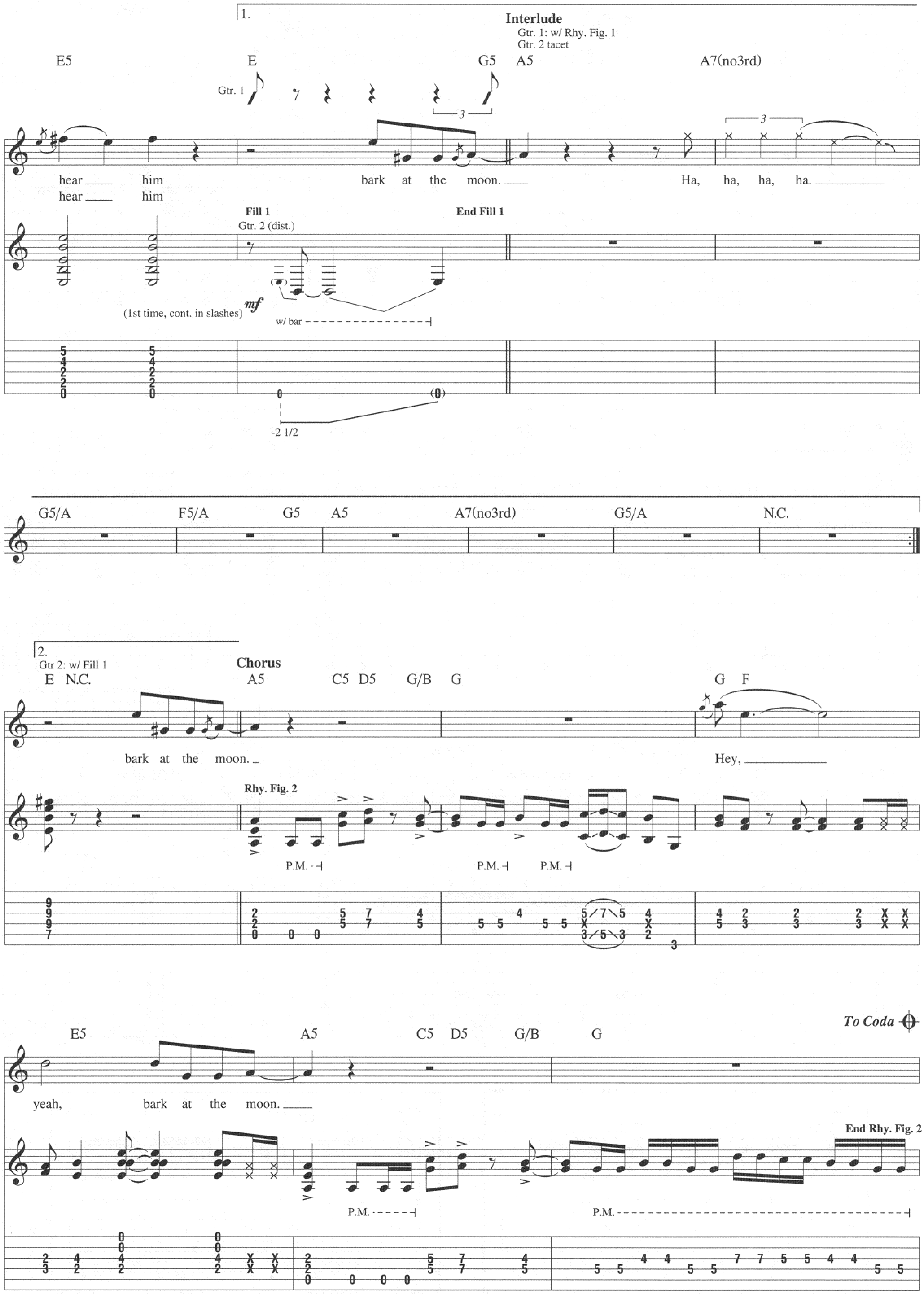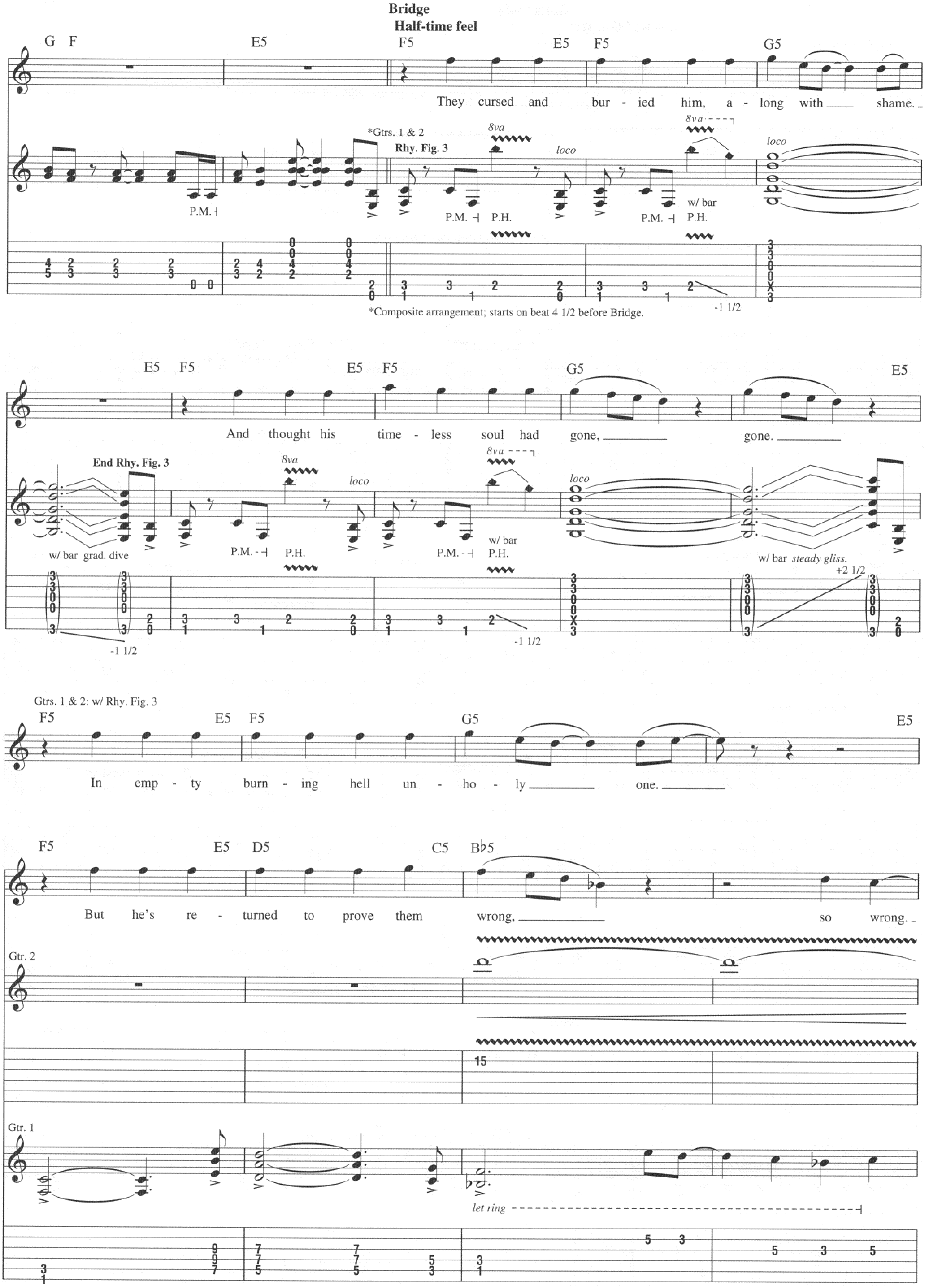














Bark at the Moon
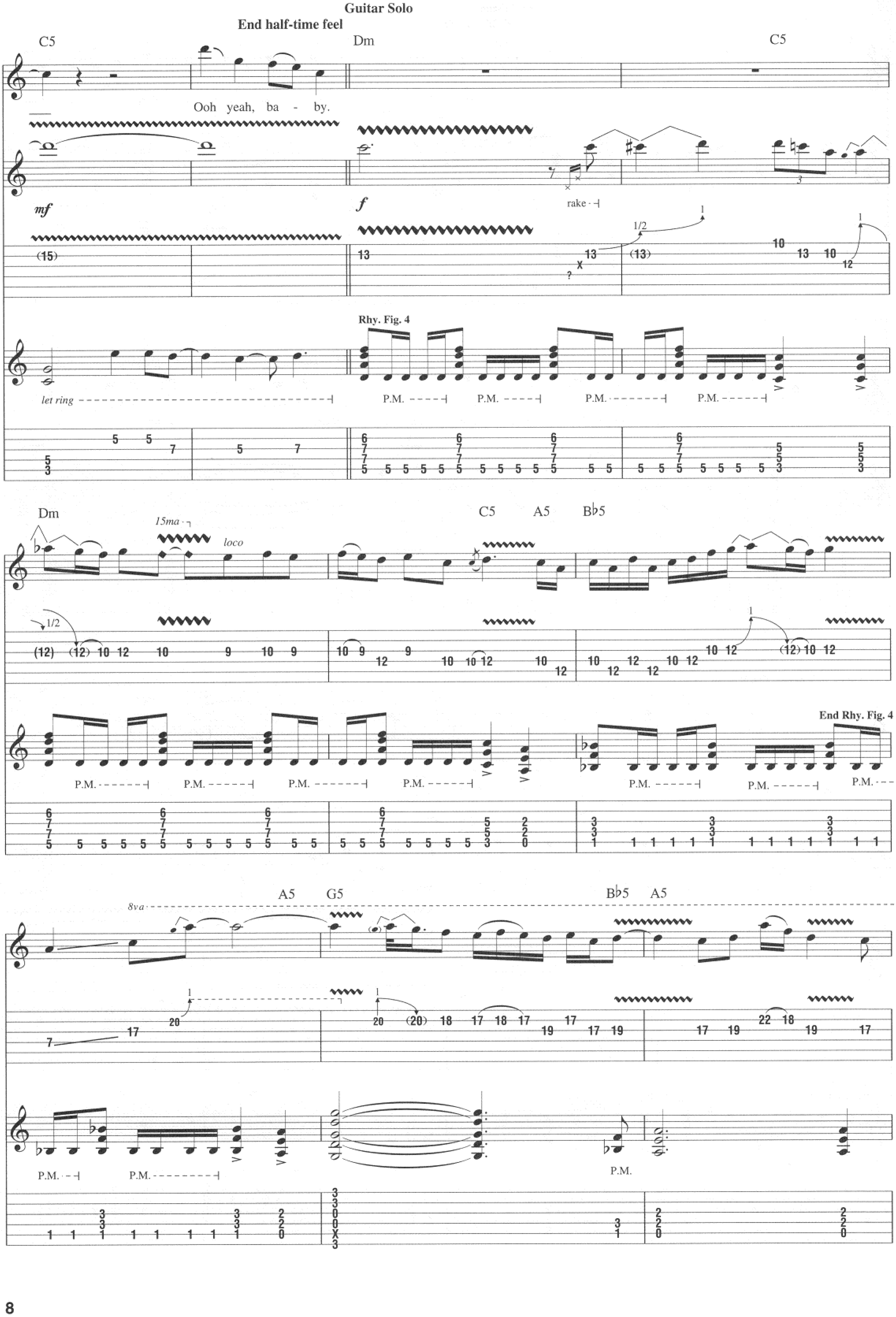
Words and Music by Ozzy Osbourne
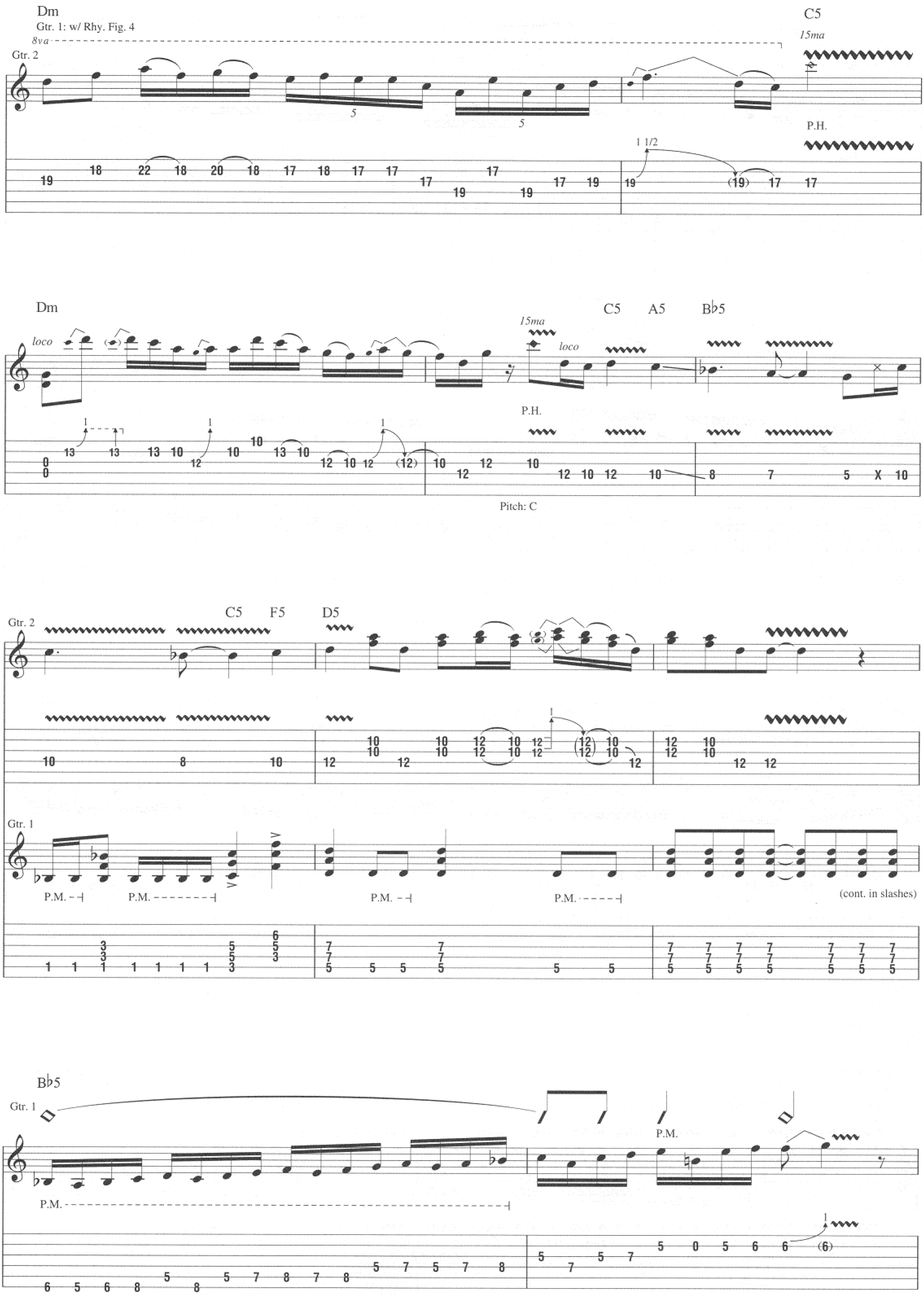



F5/A
A5
A7(no3rd)
Venge - ance is boil - ing.
Now he has ris - en.
He finds his heav - en
P.M.
G5/A
N.C.
Pre-Chorus
F♯m
*D5/F♯
He's re - turned to kill the light.
Mir - a - cles would have to save.
spew - ing from the mouth of hell.
1. Then when he's found who he's
2., 3. Those that the beast is
*Bass plays note to right of slash in chord symbol, next 2 meas.
2nd time, Gtr. 1: w/ Fill 2
3rd time, Gtr. 1: w/ Fill 3
E5/F♯
N.C.(F♯5)
F♯m
**D5/F♯
look - ing for,
look - ing for,
lis - ten in awe and you'll
lis - ten in awe and you'll
**Bass plays F#.
Fill 2
Gtr. 1
Fill 3
Gtr. 1

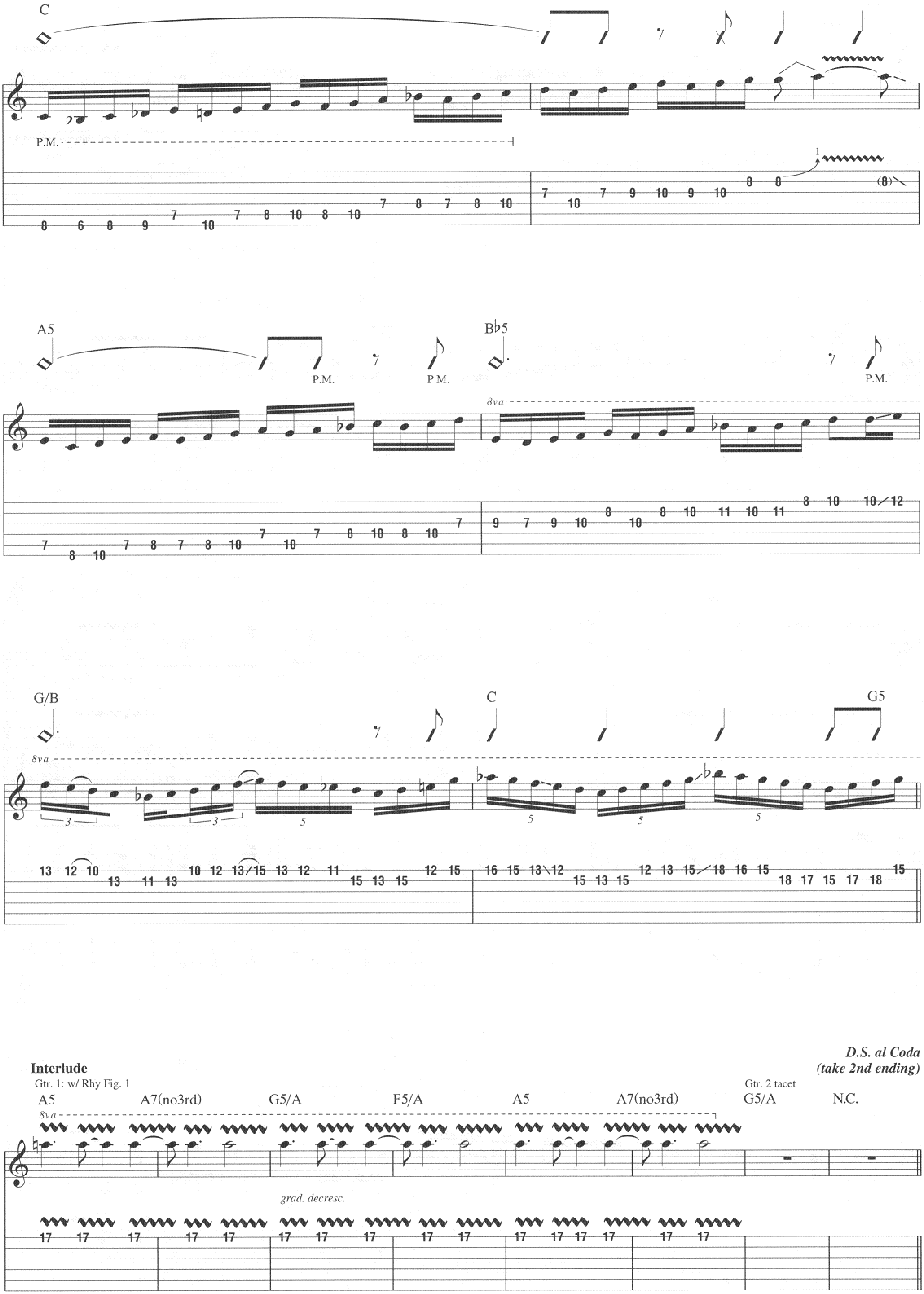

1.
Interlude
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet
E5 E G5 A5 A7(no3rd)
Gtr. 1
hear him bark at the moon. Ha, ha, ha, ha.
hear him
Fill 1
Gtr. 2 (dist.)
End Fill 1
(1st time, cont. in slashes)
mf
w/ bar
-2 1/2
G5/A F5/A G5 A5 A7(no3rd) G5/A N.C.
2.
Gtr 2: w/ Fill 1
Chorus
E N.C. A5 C5 D5 G/B G G F
bark at the moon. Hey,
Rhy. Fig. 2
P.M.
E5 A5 C5 D5 G/B G
To Coda
yeah, bark at the moon.
End Rhy. Fig. 2
P.M.
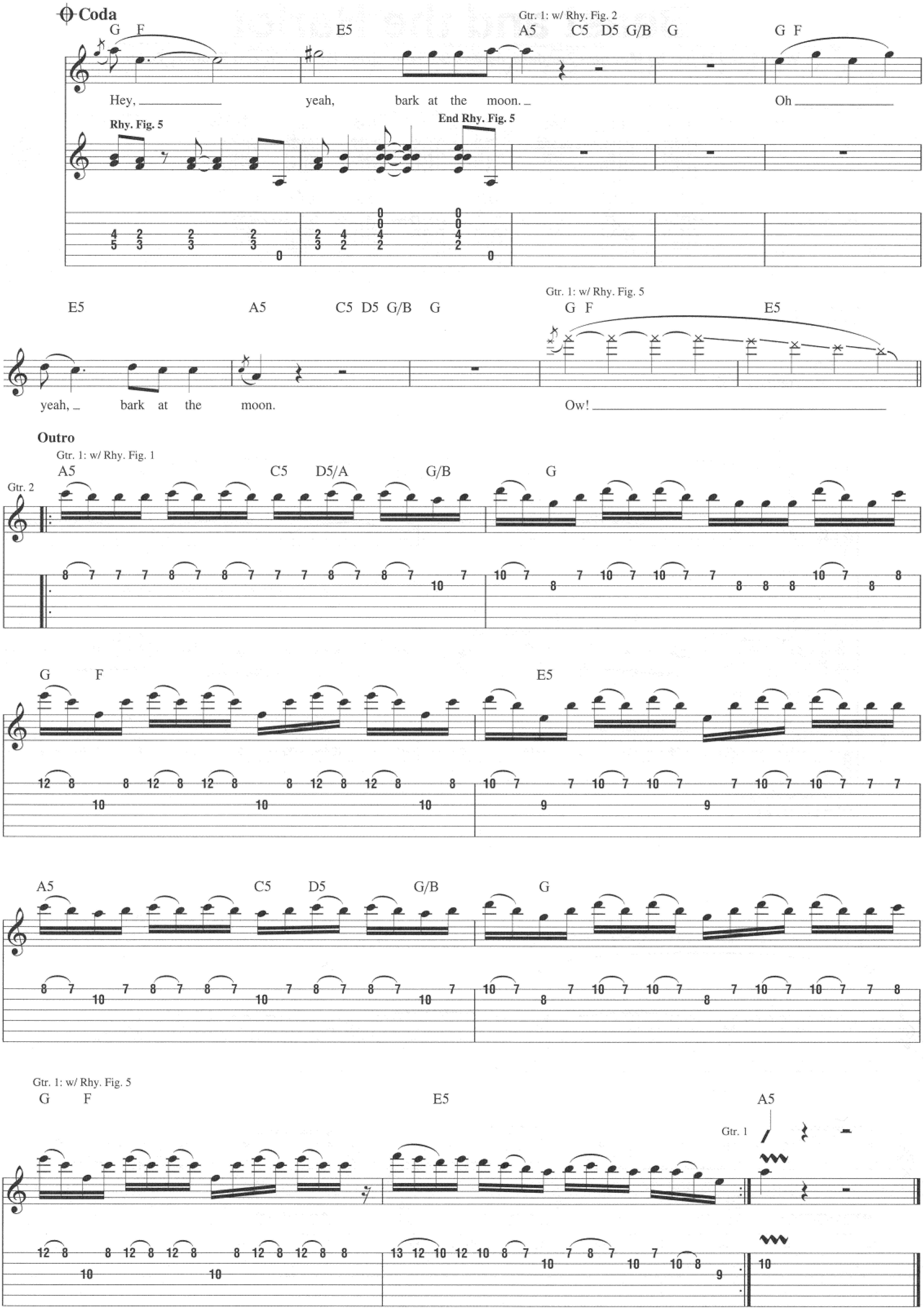

Bridge
Half-time feel
G F
E5
F5
E5 F5
G5
They cursed and bur - ied him, a - long with shame.
*Gtrs. 1 & 2
Rhy. Fig. 3
8va
loco
w/ bar
P.M.
P.H.
-1 1/2
*Composite arrangement; starts on beat 4 1/2 before Bridge.
E5 F5
E5 F5
G5
E5
And thought his time - less soul had gone, gone.
End Rhy. Fig. 3
w/ bar grad. dive
w/ bar steady gliss.
+2 1/2
Gtrs. 1 & 2: w/ Rhy. Fig. 3
F5
E5 F5
G5
E5
In emp - ty burn - ing hell un - ho - ly one.
F5
E5 D5
C5 B♭5
But he's re - turned to prove them wrong, so wrong.
Gtr. 2
Gtr. 1
let ring



Guitar Solo
End half-time feel
C5
Dm
C5
Ooh yeah, ba - by.
mf
f
rake
Rhy. Fig. 4
let ring
P.M.
Dm
C5
A5
B♭5
15ma
loco
End Rhy. Fig. 4
A5
G5
B♭5
A5
8va

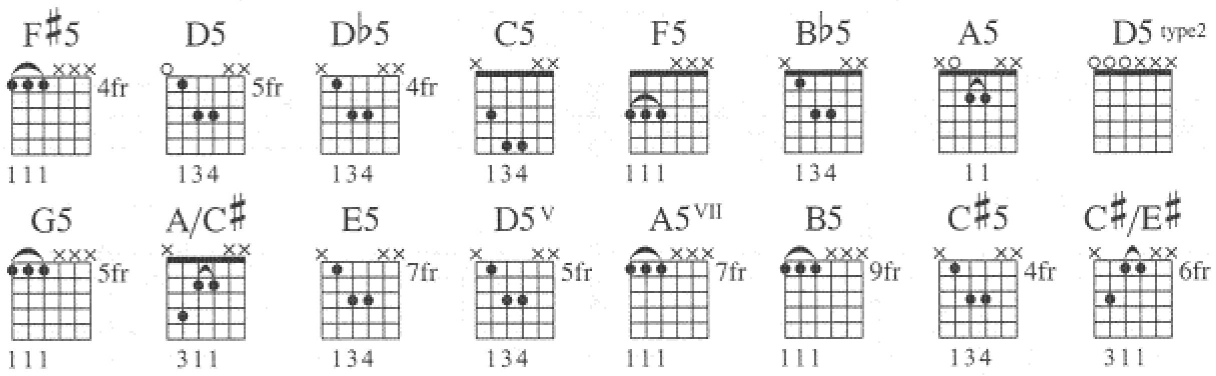

Dm
Gtr. 1: w/ Rhy. Fig. 4
8va
Gtr. 2
C5
15ma
P.H.
1 1/2
Dm
loco
15ma
loco
C5 A5 B♭5
P.H.
Pitch: C
Gtr. 2
C5 F5 D5
Gtr. 1
P.M.
(cont. in slashes)
B♭5
Gtr. 1
P.M.
P.M.


C
P.M.
A5
P.M.
P.M.
B♭5
8va
P.M.
G/B
8va
C
G5
Interlude
Gtr. 1: w/ Rhy Fig. 1
A5
A7(no3rd)
G5/A
F5/A
A5
A7(no3rd)
8va
grad. decresc.
D.S. al Coda
(take 2nd ending)
Gtr. 2 tacet
G5/A
N.C.


Coda
Gtr. 1: w/ Rhy. Fig. 2
G F E5 A5 C5 D5 G/B G G F
Hey, yeah, bark at the moon. Oh
Rhy. Fig. 5
End Rhy. Fig. 5
E5 A5 C5 D5 G/B G
Gtr. 1: w/ Rhy. Fig. 5
G F E5
yeah, bark at the moon. Ow!
Outro
Gtr. 1: w/ Rhy. Fig. 1
A5 C5 D5/A G/B G
Gtr. 2
G F E5
A5 C5 D5 G/B G
Gtr. 1: w/ Rhy. Fig. 5
G F E5 A5
Gtr. 1

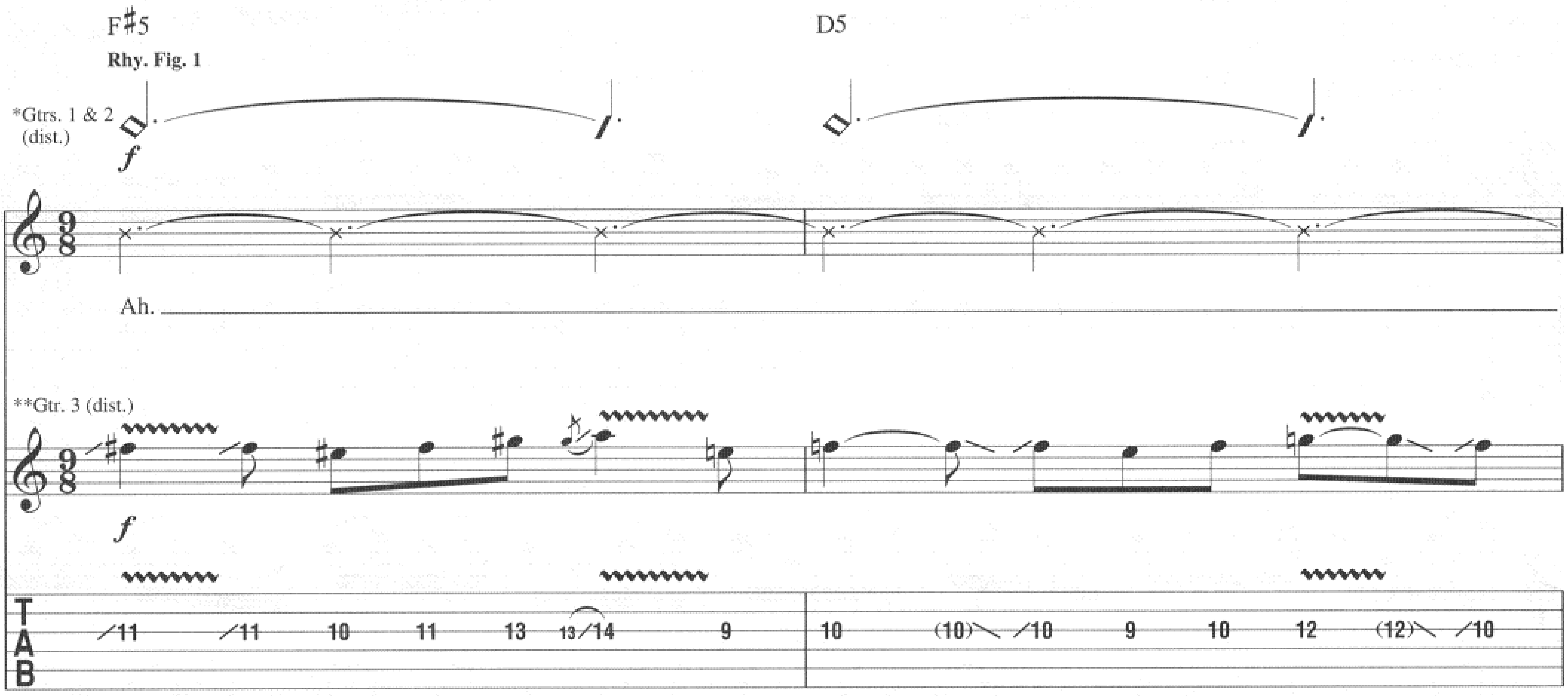
Beast and the Harlot

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

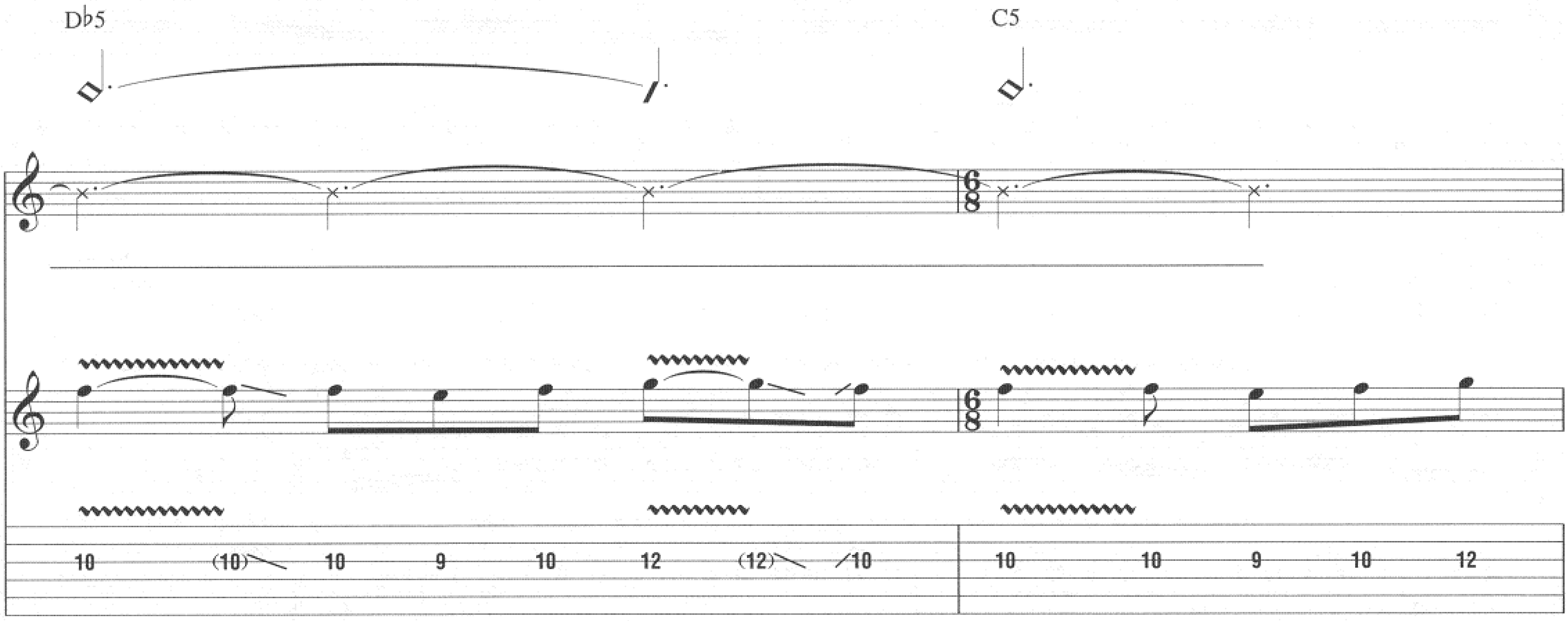


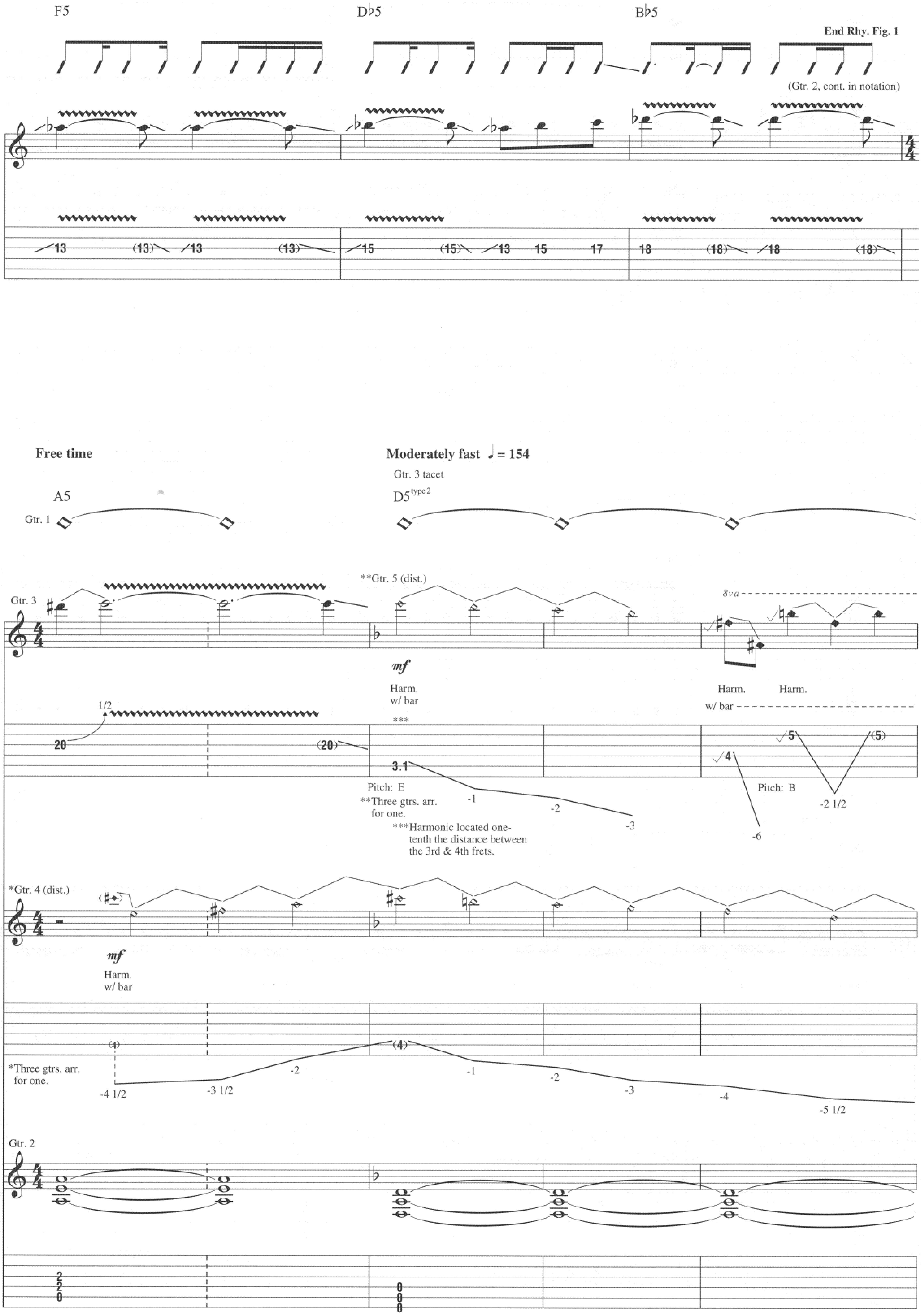
Drop D tuning:
(low to high) D-A-D-G-B-E

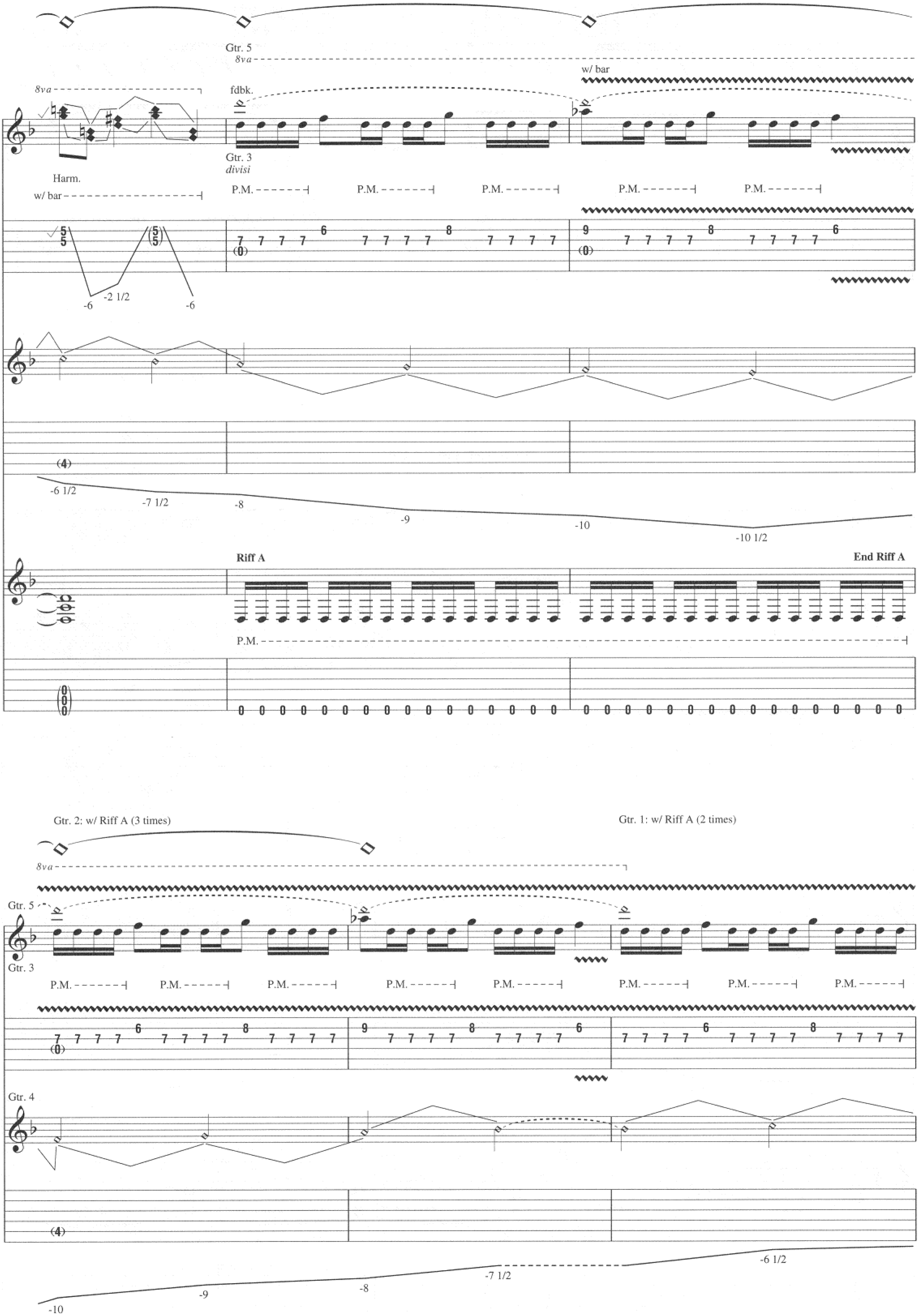
Intro
Moderately ♩. = 52
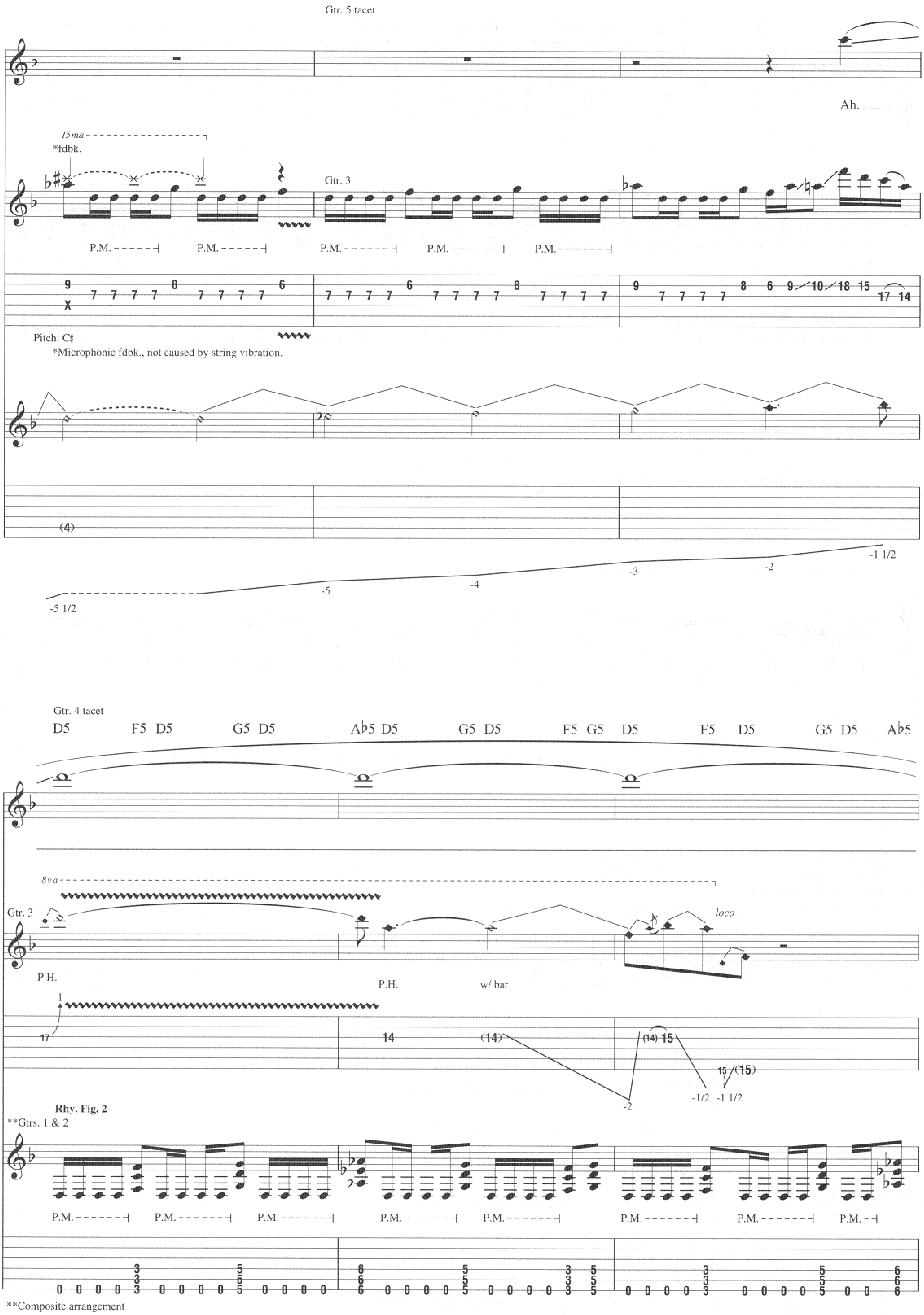


*Composite arrangement
**Two gtrs. arr. for one.
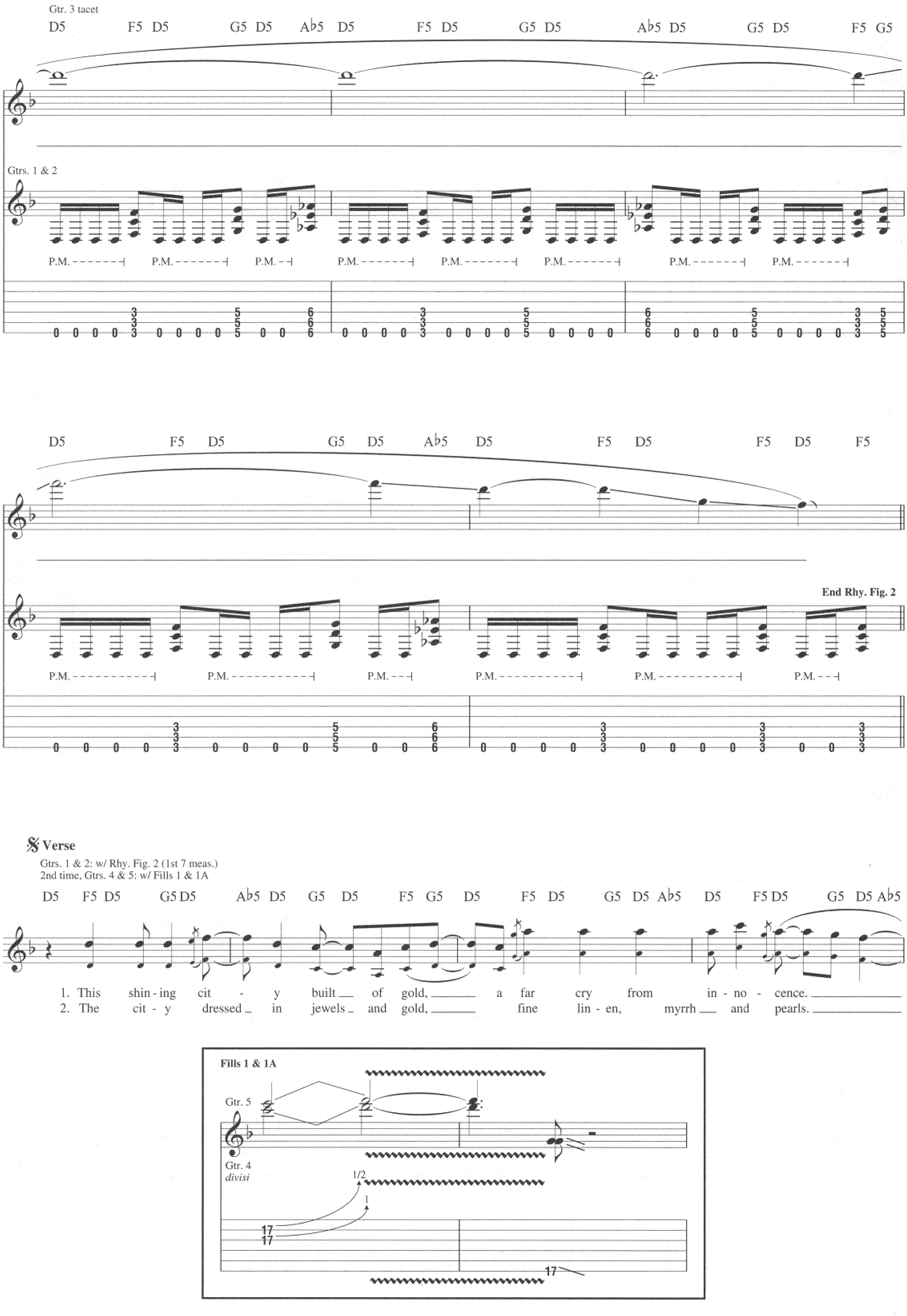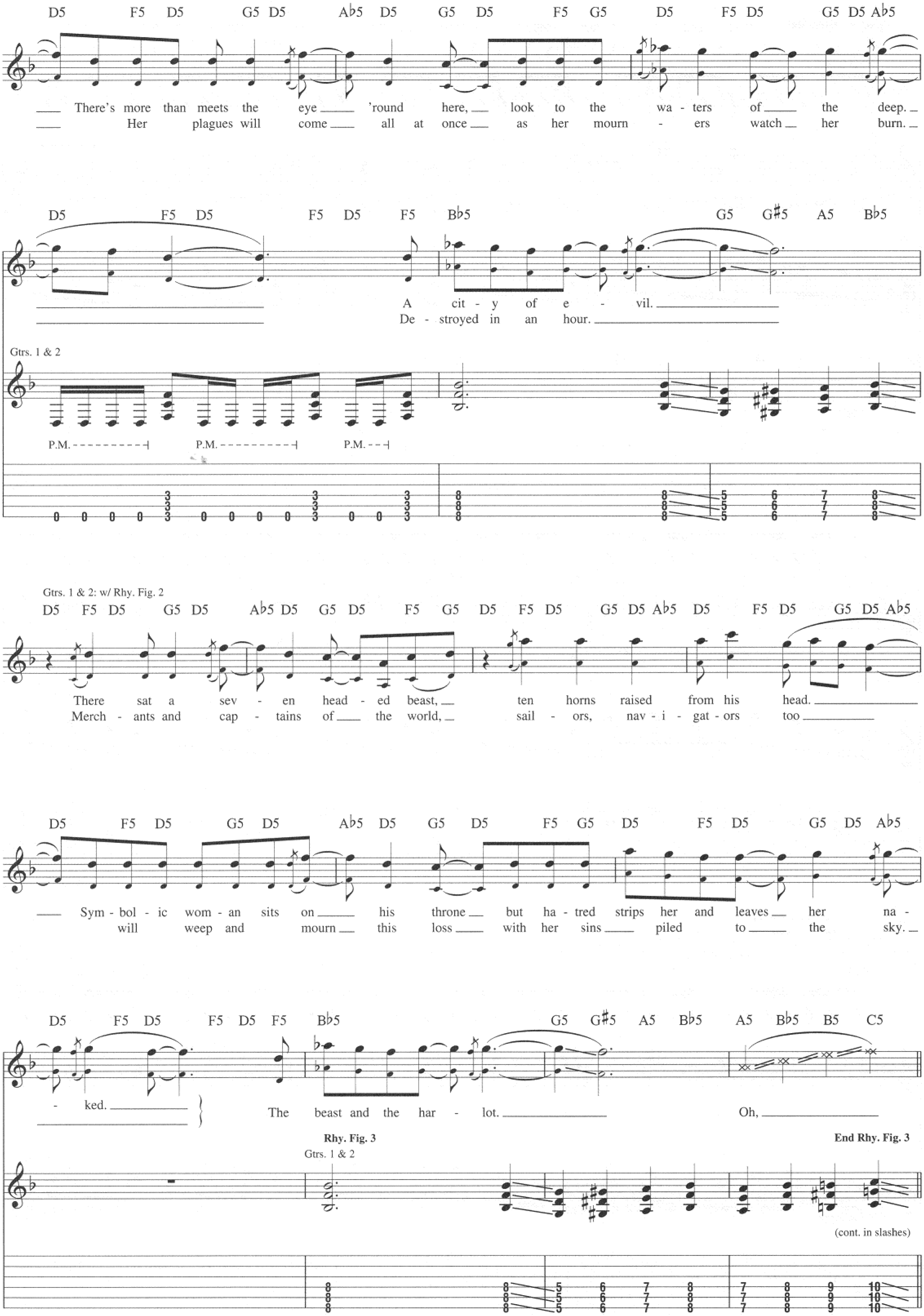



F5
D♭5
B♭5
End Rhy. Fig. 1
(Gtr. 2, cont. in notation)
Free time
Moderately fast ♩ = 154
Gtr. 3 tacet
A5
D5type 2
Gtr. 1
**Gtr. 5 (dist.)
Gtr. 3
8va
mf
Harm.
w/ bar
Harm.
Harm.
w/ bar
Pitch: E
**Three gtrs. arr. for one.
***Harmonic located one-tenth the distance between the 3rd & 4th frets.
Pitch: B
*Gtr. 4 (dist.)
mf
Harm.
w/ bar
*Three gtrs. arr. for one.
Gtr. 2
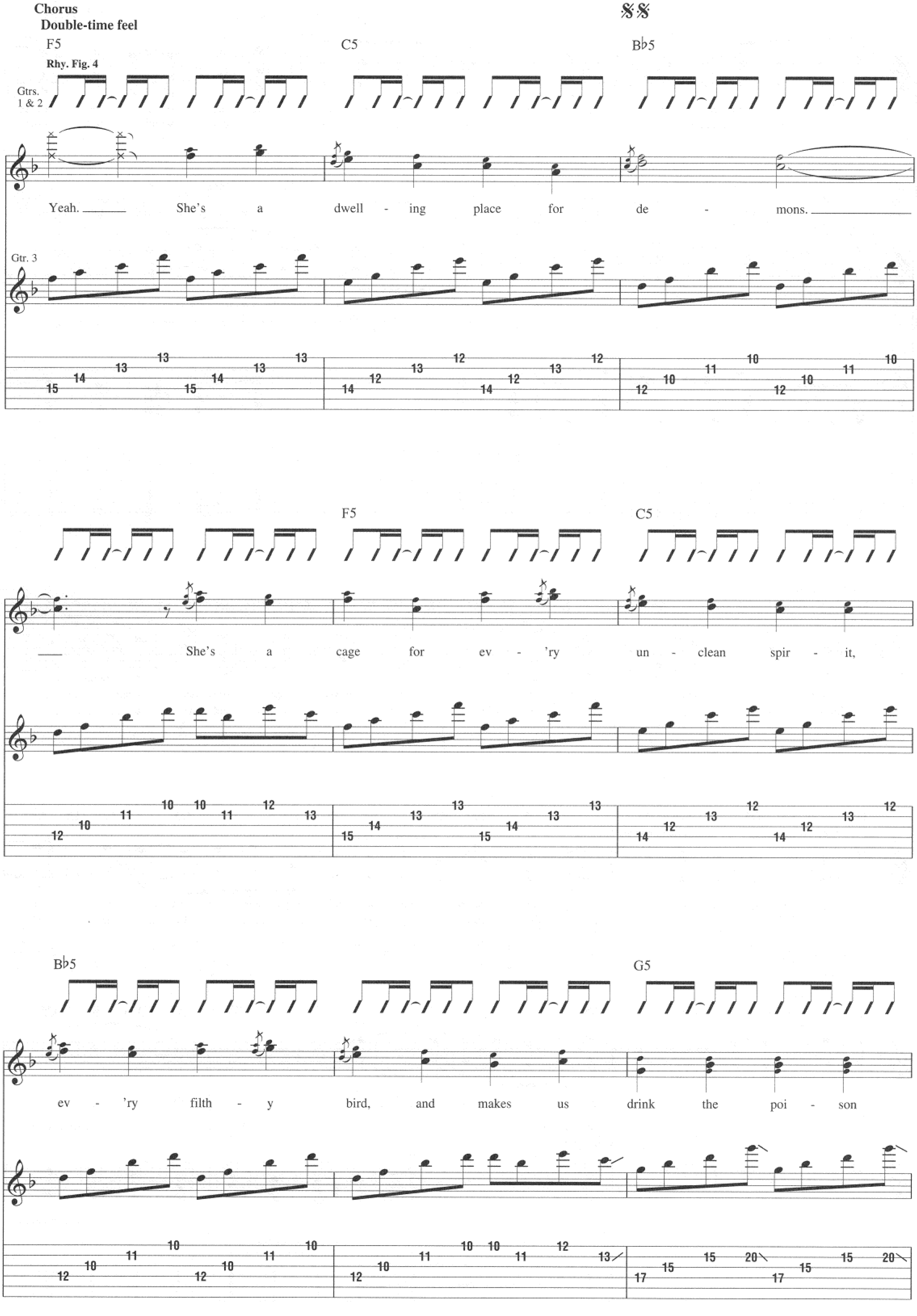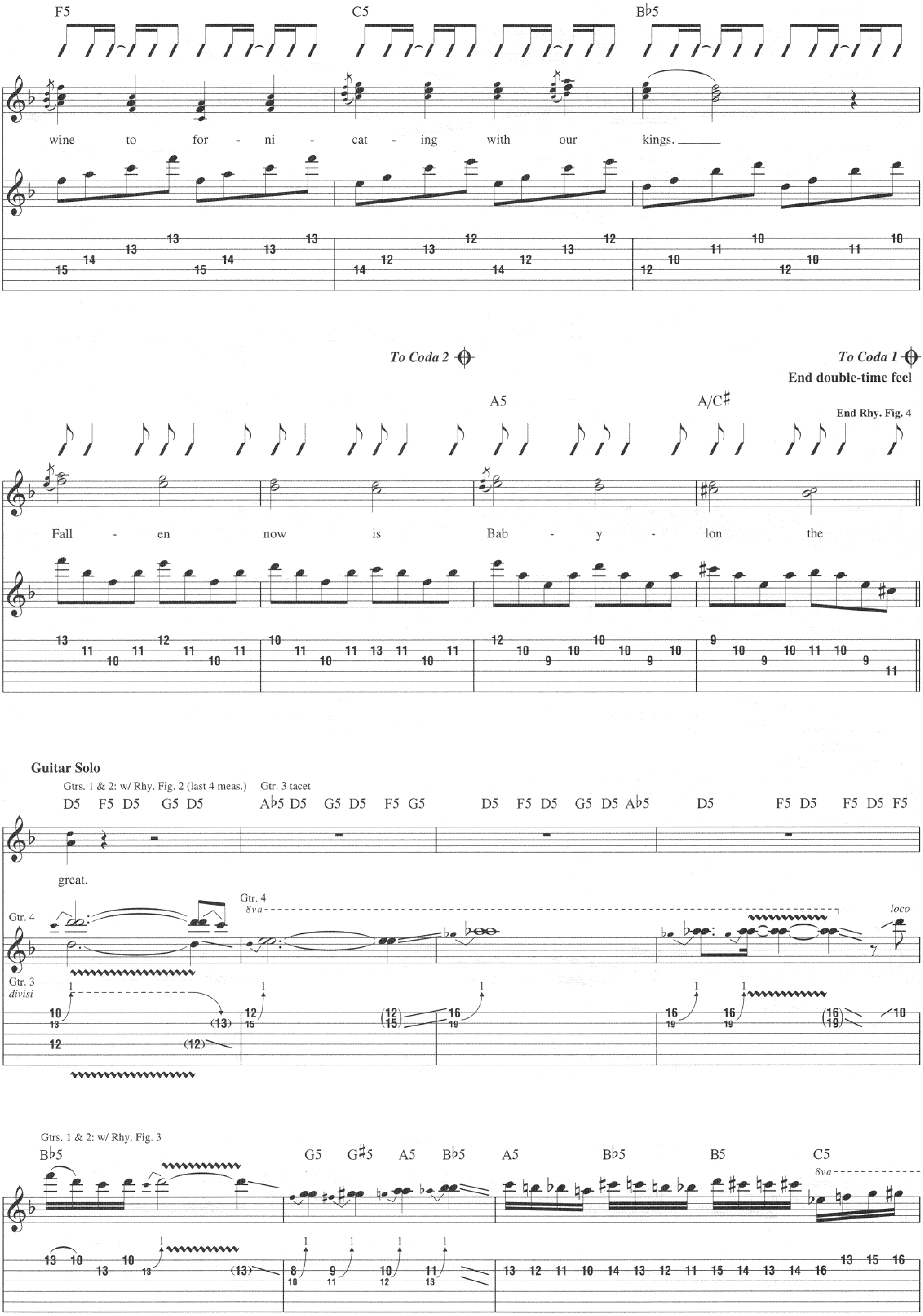


Gtr. 5
8va
w/ bar
fdbk.
Harm.
Gtr. 3
divisi
P.M.
Riff A
End Riff A
Gtr. 2: w/ Riff A (3 times)
Gtr. 1: w/ Riff A (2 times)
Gtr. 4
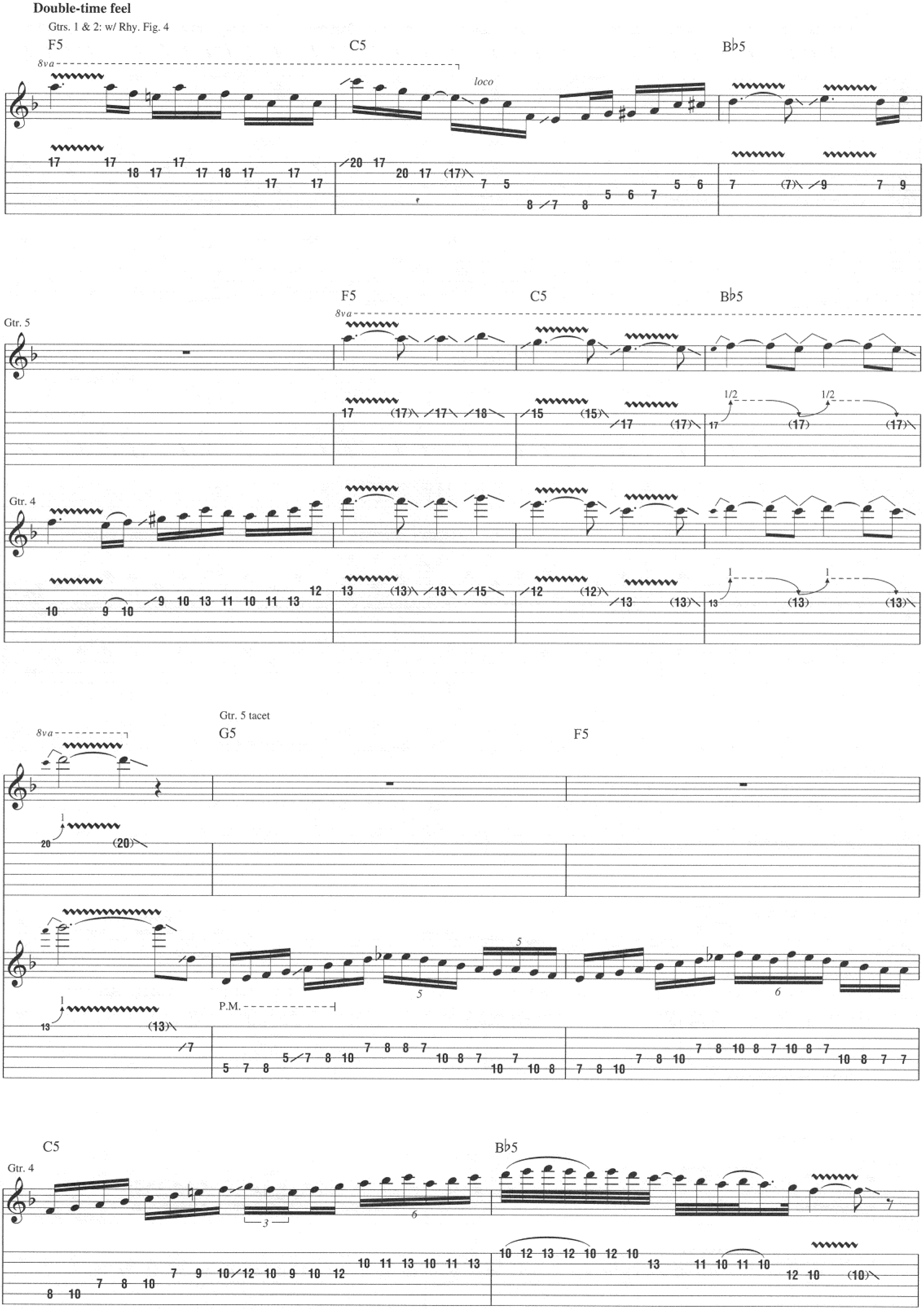

Gtr. 5 tacet
Ah.
15ma
*fdbk.
Gtr. 3
P.M.
Pitch: C♯
*Microphonic fdbk., not caused by string vibration.
-5 1/2
-5
-4
-3
-2
-1 1/2
Gtr. 4 tacet
D5 F5 D5 G5 D5 A♭5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 A♭5
8va
Gtr. 3
loco
P.H.
w/ bar
-2
-1/2
-1 1/2
Rhy. Fig. 2
**Gtrs. 1 & 2
**Composite arrangement

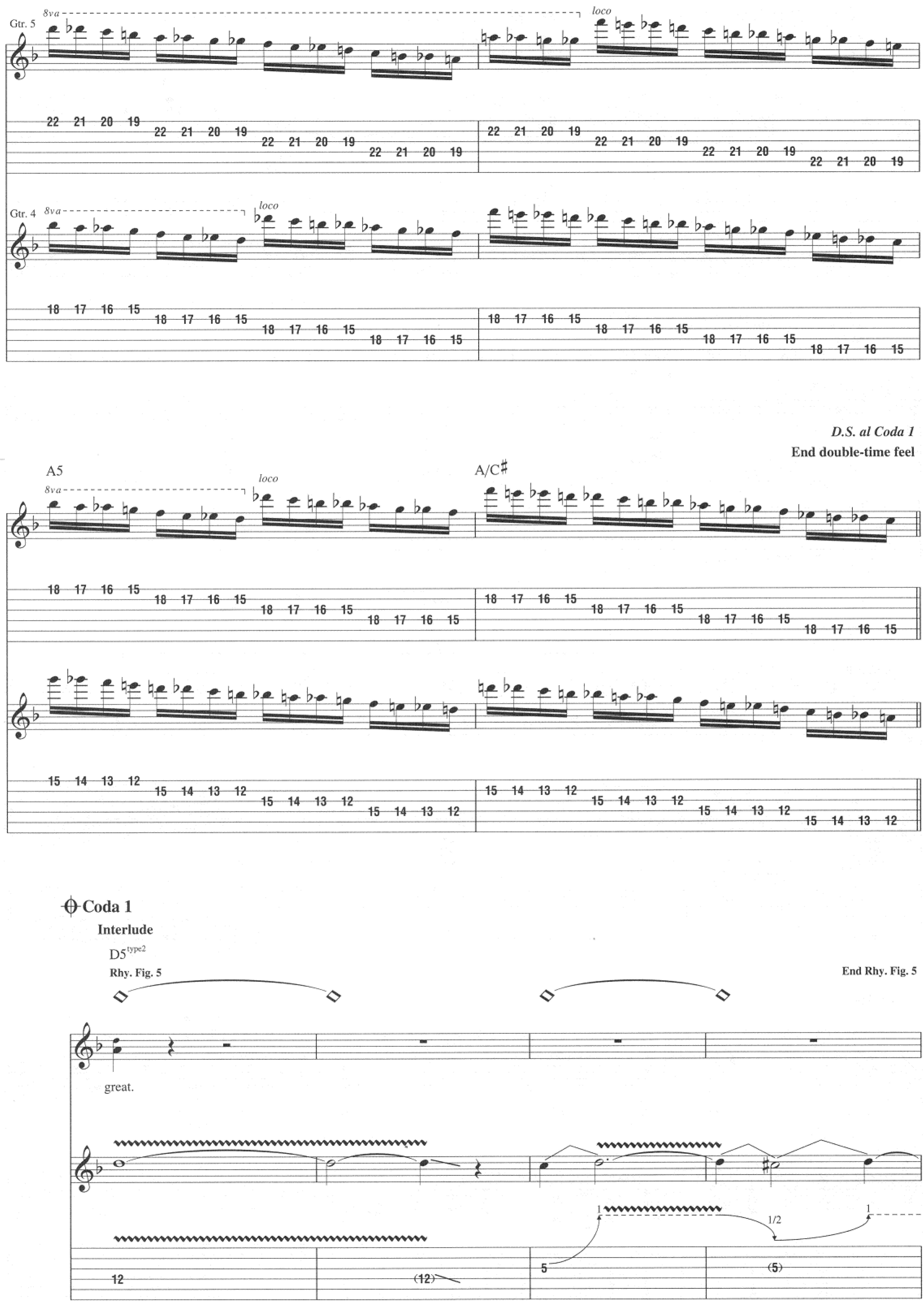

Gtr. 3 tacet
D5 F5 D5 G5 D5 A♭5 D5 F5 D5 G5 D5 A♭5 D5 G5 D5 F5 G5
Gtrs. 1 & 2
P.M.
D5 F5 D5 G5 D5 A♭5 D5 F5 D5 F5 D5 F5
End Rhy. Fig. 2
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 7 meas.)
2nd time, Gtrs. 4 & 5: w/ Fills 1 & 1A
D5 F5 D5 G5 D5 A♭5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 A♭5 D5 F5 D5 G5 D5 A♭5
1. This shin-ing cit - y built of gold, a far cry from in - no - cence.
2. The cit - y dressed in jewels and gold, fine lin - en, myrrh and pearls.
Fills 1 & 1A
Gtr. 5
Gtr. 4
divisi
1/2
1

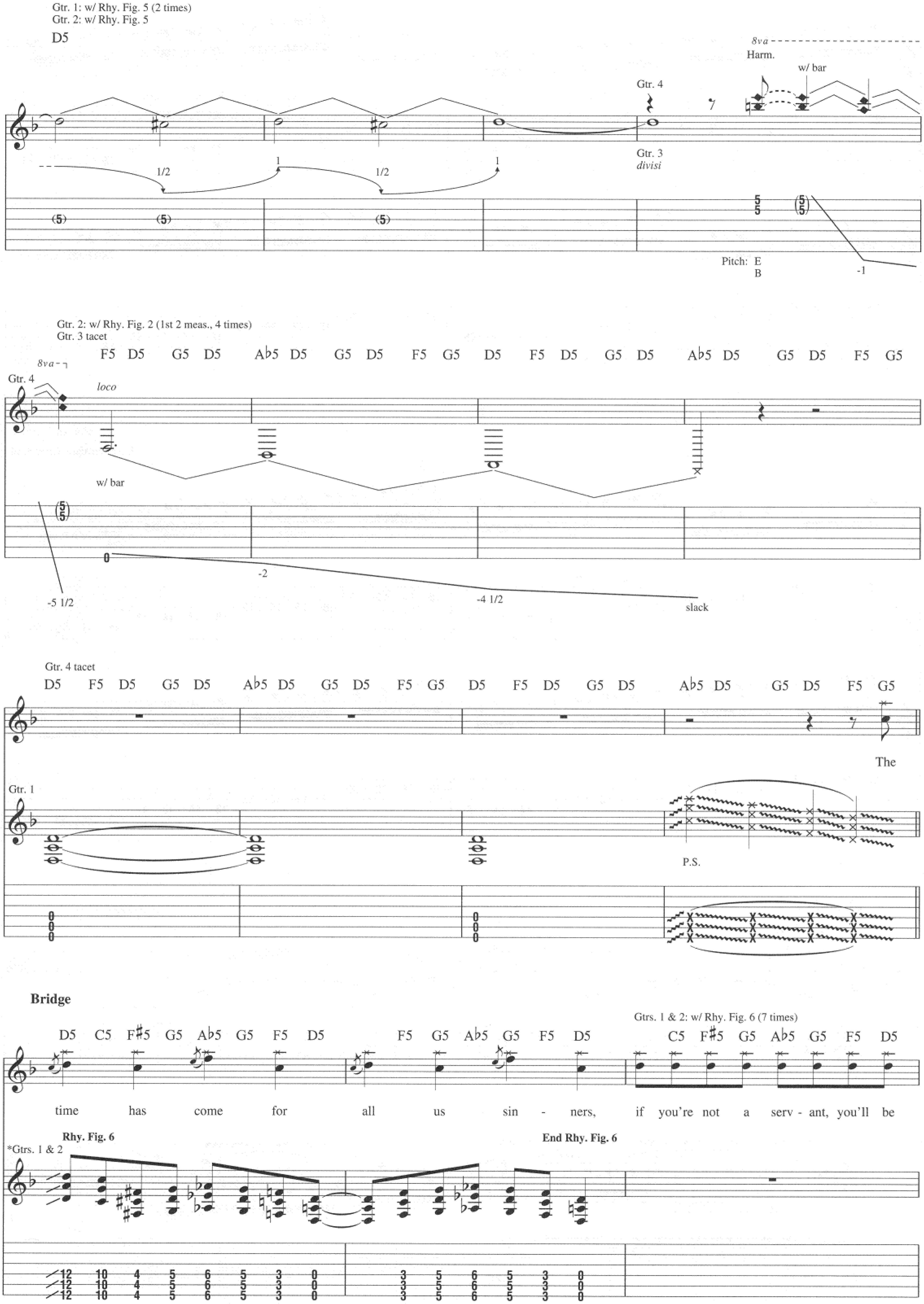

D5 F5 D5 G5 D5 A♭5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 A♭5
There's more than meets the eye 'round here, look to the wa - ters of the deep.
Her plagues will come all at once as her mourn - ers watch her burn.
D5 F5 D5 F5 D5 F5 B♭5 G5 G♯5 A5 B♭5
A cit - y of e - vil.
De - stroyed in an hour.
Gtrs. 1 & 2
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 2
D5 F5 D5 G5 D5 A♭5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 A♭5 D5 F5 D5 G5 D5 A♭5
There sat a sev - en head - ed beast, ten horns raised from his head.
Merch - ants and cap - tains of the world, sail - ors, nav - i - gat - ors too
D5 F5 D5 G5 D5 A♭5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 A♭5
Sym - bol - ic wom - an sits on his throne but ha - tred strips her and leaves her na -
will weep and mourn this loss with her sins piled to the sky.
D5 F5 D5 F5 D5 F5 B♭5 G5 G♯5 A5 B♭5 A5 B♭5 B5 C5
- ked.
The beast and the har - lot. Oh,
Rhy. Fig. 3
Gtrs. 1 & 2
End Rhy. Fig. 3
(cont. in slashes)


Chorus
Double-time feel
F5
C5
B♭5
Rhy. Fig. 4
Gtrs. 1 & 2
Yeah. She's a dwell - ing place for de - mons.
Gtr. 3
F5
C5
She's a cage for ev - 'ry un - clean spir - it,
B♭5
G5
ev - 'ry filth - y bird, and makes us drink the poi - son
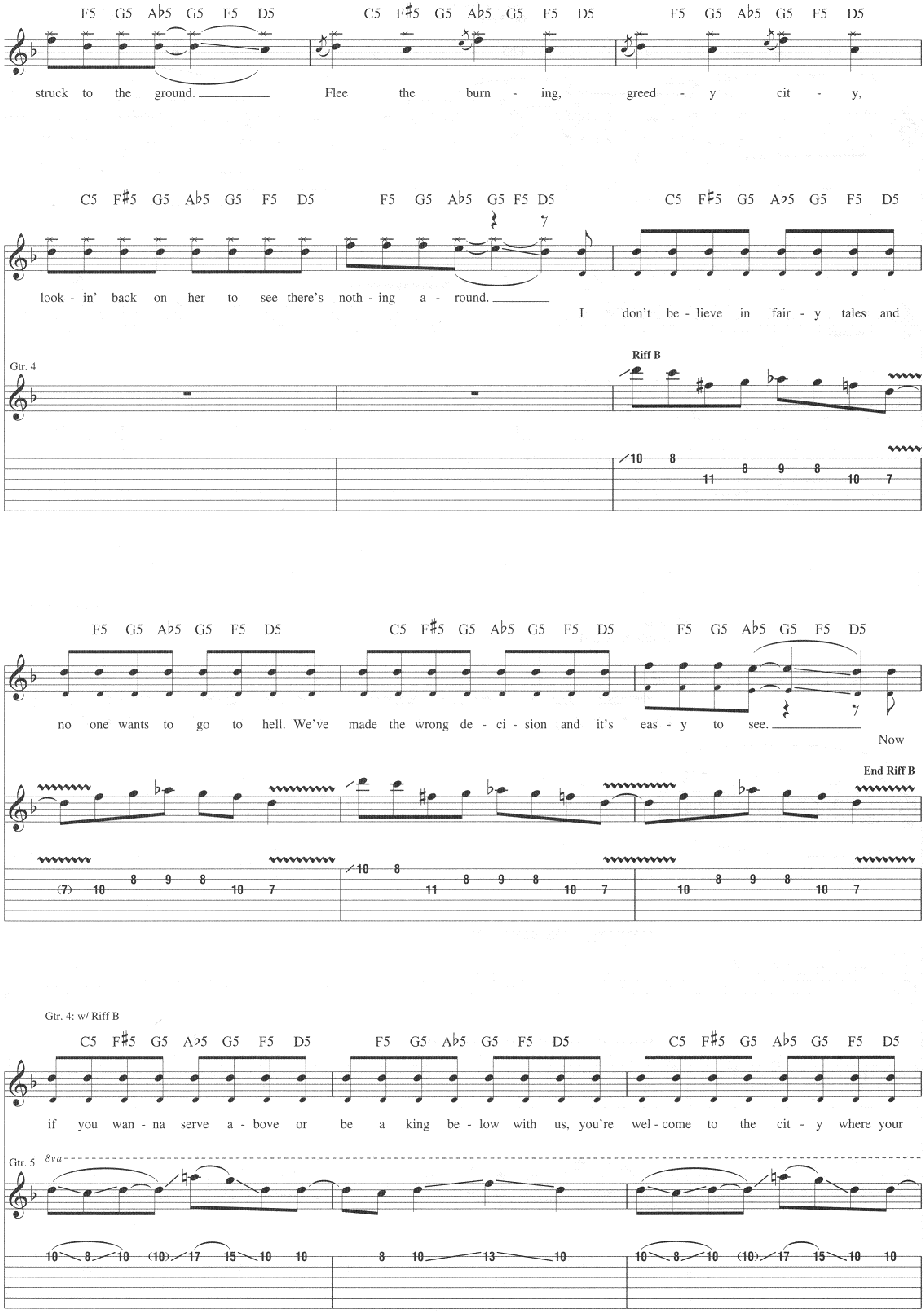

F5 C5 B♭5
wine to for - ni - cat - ing with our kings.
To Coda 2
To Coda 1
End double-time feel
A5 A/C♯
End Rhy. Fig. 4
Fall - en now is Bab - y - lon the
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (last 4 meas.)
Gtr. 3 tacet
D5 F5 D5 G5 D5 A♭5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 A♭5 D5 F5 D5 F5 D5 F5
great.
Gtr. 4
8va
loco
Gtr. 3
divisi
Gtrs. 1 & 2: w/ Rhy. Fig. 3
B♭5 G5 G♯5 A5 B♭5 A5 B♭5 B5 C5
8va
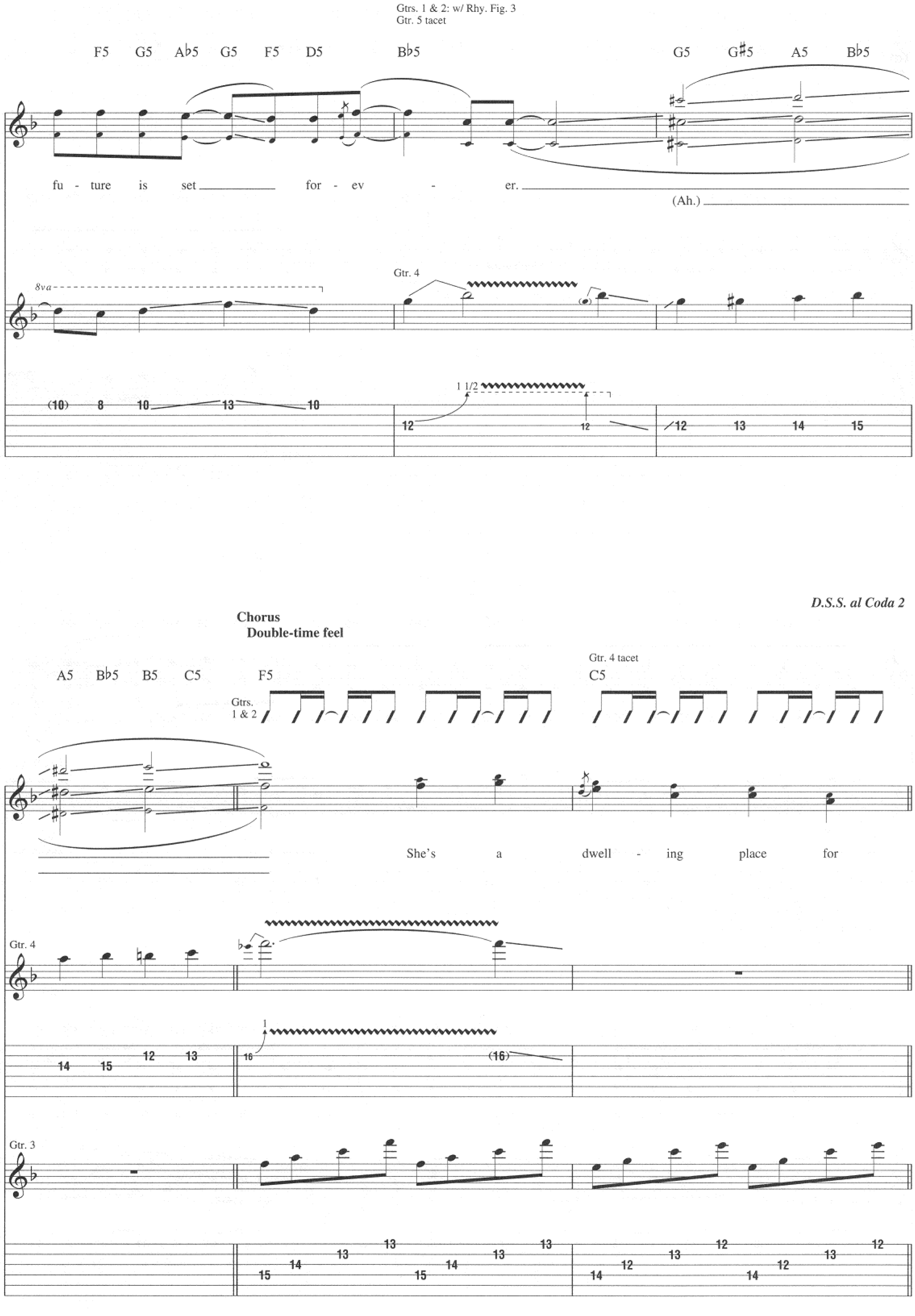

Double-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 4
F5
C5
B♭5
8va
loco
Gtr. 5
F5
C5
B♭5
8va
1/2
1/2
Gtr. 4
1
1
8va
Gtr. 5 tacet
G5
F5
P.M.
C5
B♭5
Gtr. 4
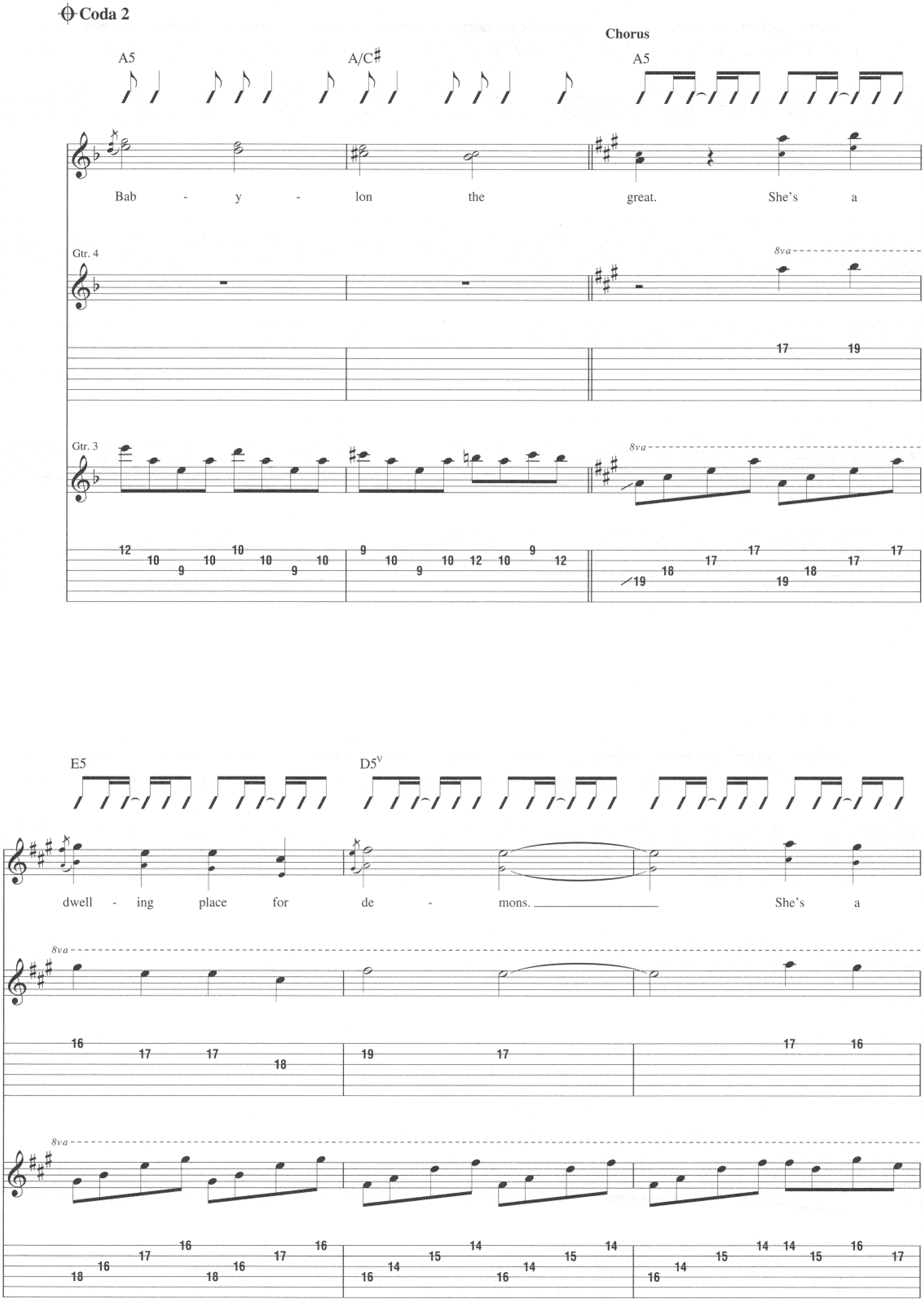

Gtr. 5
8va
loco
Gtr. 4
D.S. al Coda 1
End double-time feel
A5
A/C#
Coda 1
Interlude
D5type2
Rhy. Fig. 5
End Rhy. Fig. 5
great.
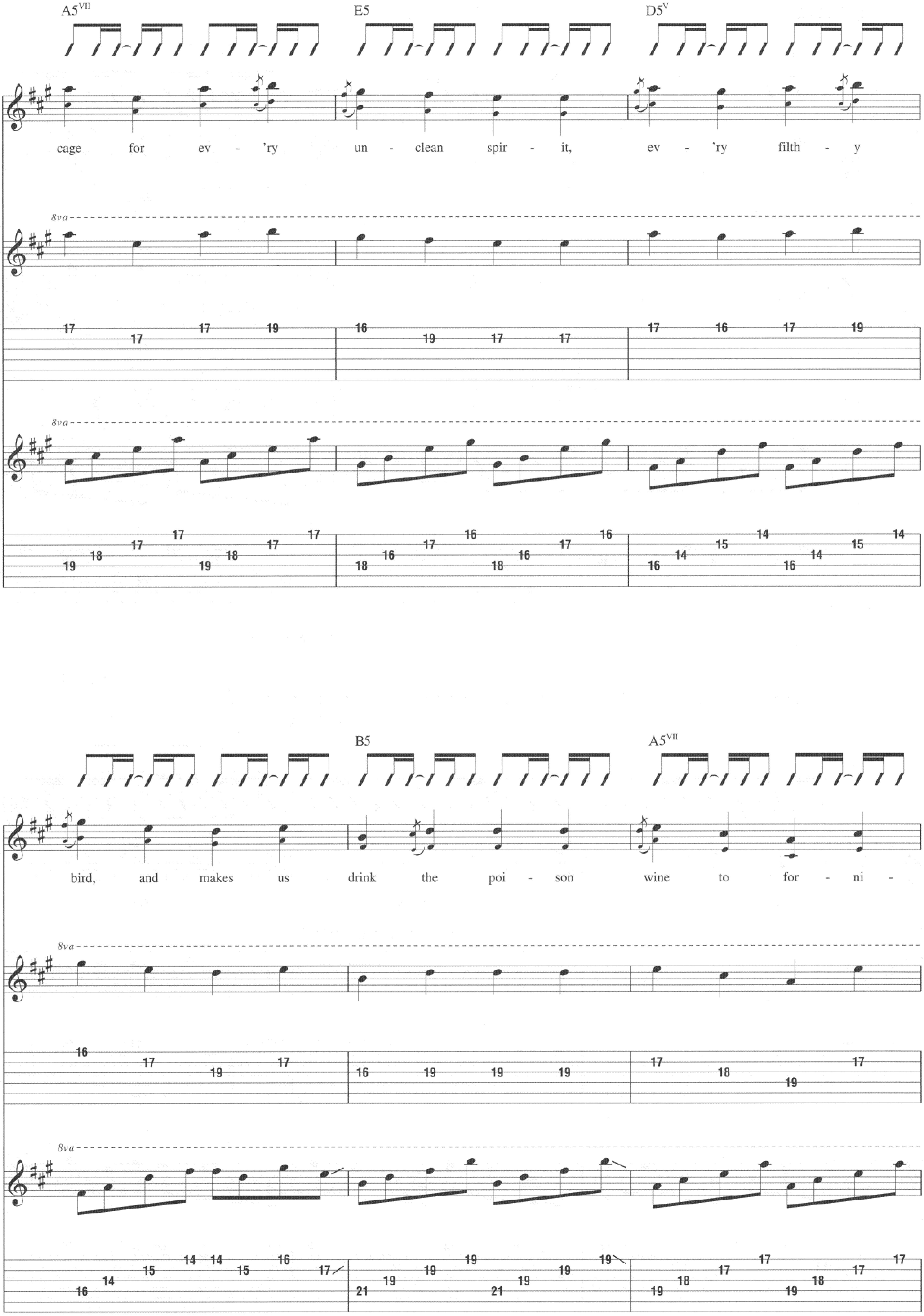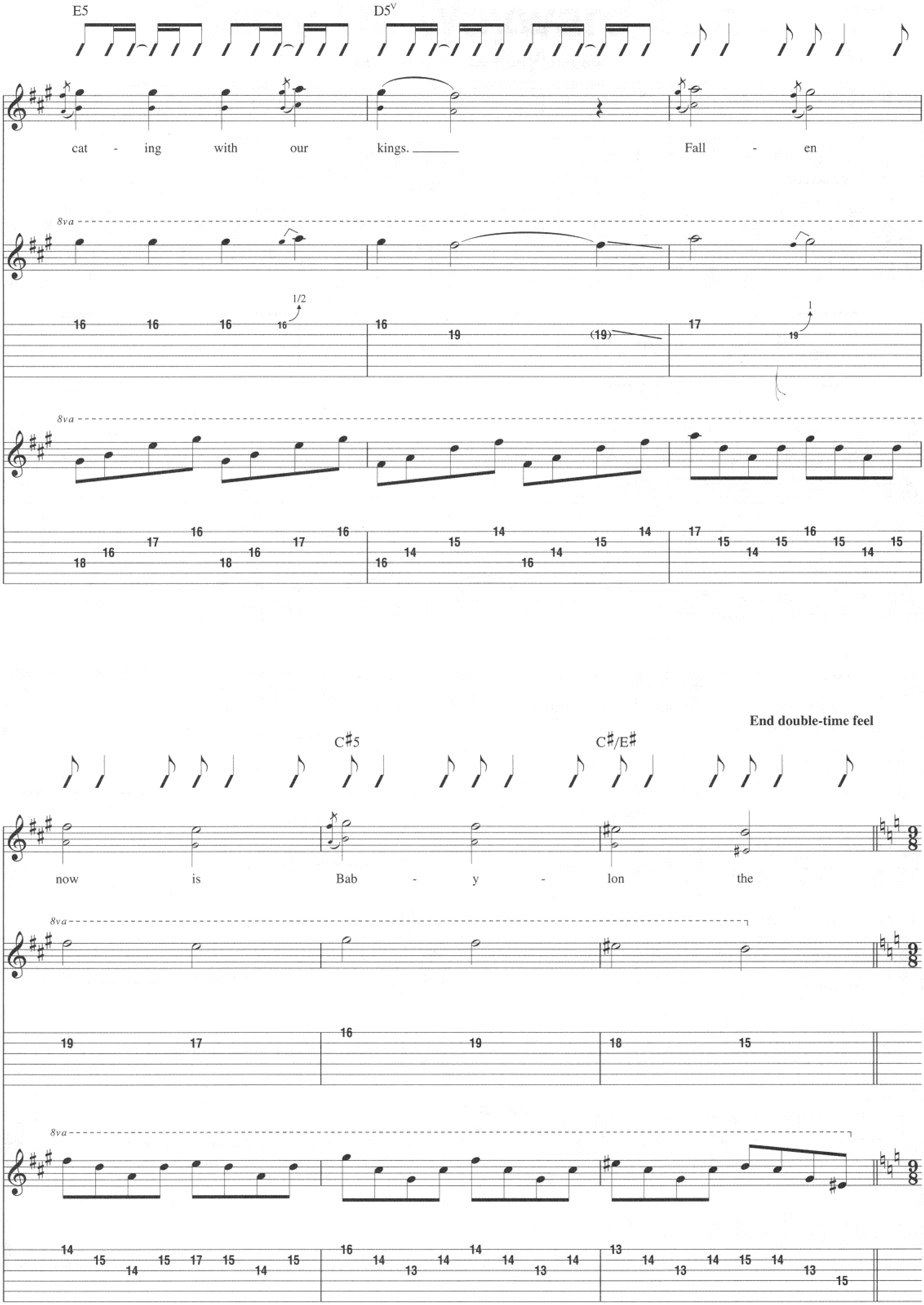


*Composite arrangement


F5 G5 A♭5 G5 F5 D5 C5 F♯5 G5 A♭5 G5 F5 D5 F5 G5 A♭5 G5 F5 D5
struck to the ground. Flee the burn - ing, greed - y cit - y,
C5 F♯5 G5 A♭5 G5 F5 D5 F5 G5 A♭5 G5 F5 D5 C5 F♯5 G5 A♭5 G5 F5 D5
look - in' back on her to see there's noth - ing a - round.
I don't be - lieve in fair - y tales and
Gtr. 4
Riff B
F5 G5 A♭5 G5 F5 D5 C5 F♯5 G5 A♭5 G5 F5 D5 F5 G5 A♭5 G5 F5 D5
no one wants to go to hell. We've made the wrong de - ci - sion and it's eas - y to see.
Now
End Riff B
Gtr. 4: w/ Riff B
C5 F♯5 G5 A♭5 G5 F5 D5 F5 G5 A♭5 G5 F5 D5 C5 F♯5 G5 A♭5 G5 F5 D5
if you wan - na serve a - bove or be a king be - low with us, you're wel - come to the cit - y where your
Gtr. 5
8va
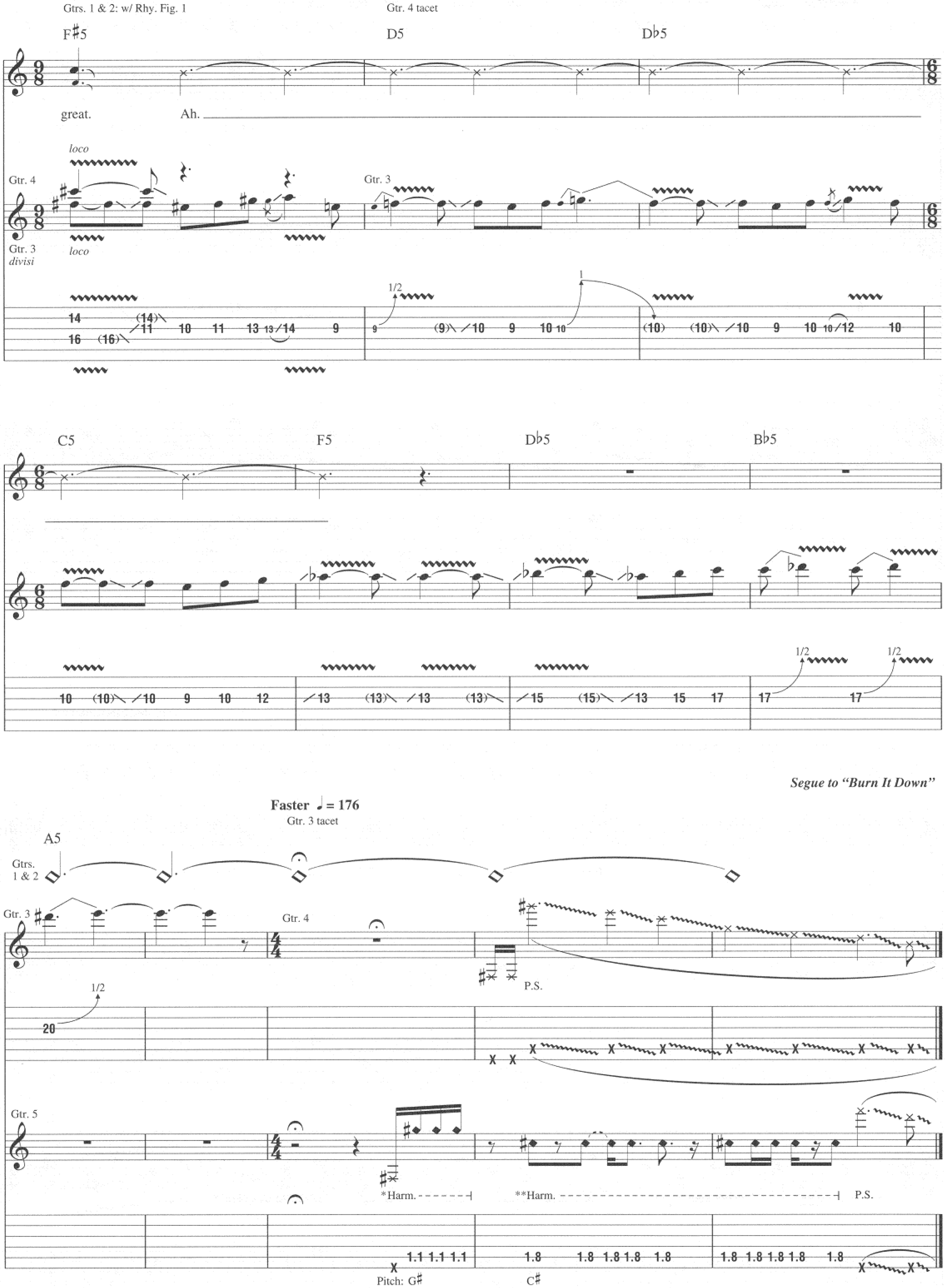

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 5 tacet
F5 G5 A♭5 G5 F5 D5 B♭5 G5 G♯5 A5 B♭5
fu - ture is set for - ev - er.
(Ah.)
8va
Gtr. 4
1 1/2
D.S.S. al Coda 2
Chorus
Double-time feel
A5 B♭5 B5 C5 F5 C5
Gtr. 4 tacet
Gtrs. 1 & 2
She's a dwell - ing place for
Gtr. 4
1
Gtr. 3


Coda 2
Chorus
A5
A/C♯
A5
Bab - y - lon the great. She's a
Gtr. 4
8va
Gtr. 3
8va
E5
D5v
dwell - ing place for de - mons. She's a
8va
8va


A5VII
E5
D5V
cage for ev - 'ry un - clean spir - it, ev - 'ry filth - y
8va
8va
B5
A5VII
bird, and makes us drink the poi - son wine to for - ni -
8va
8va


E5
D5V
cat - ing with our kings.
Fall - en
8va
1/2
1
End double-time feel
C♯5
C♯/E♯
now is Bab - y - lon the
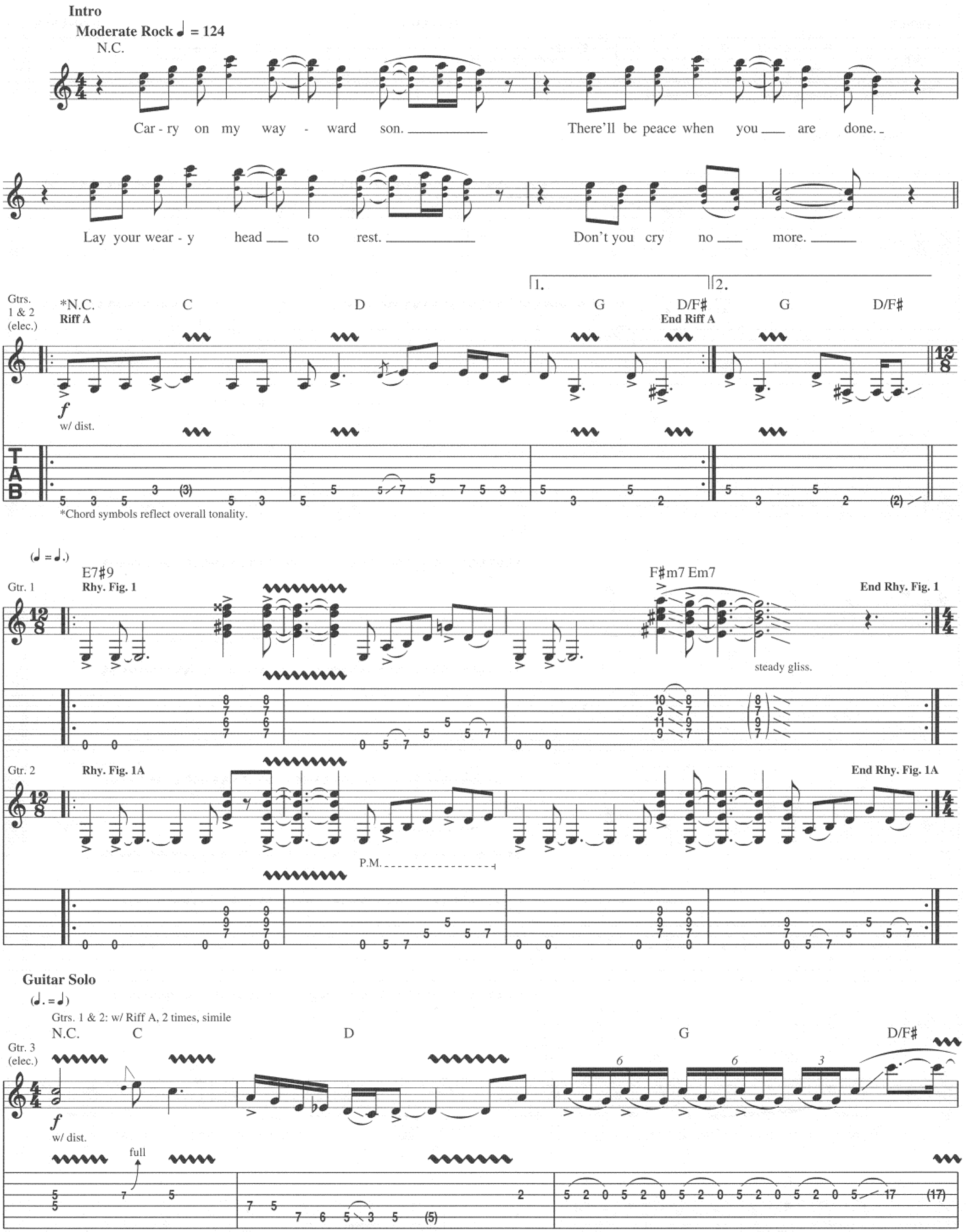
Outro

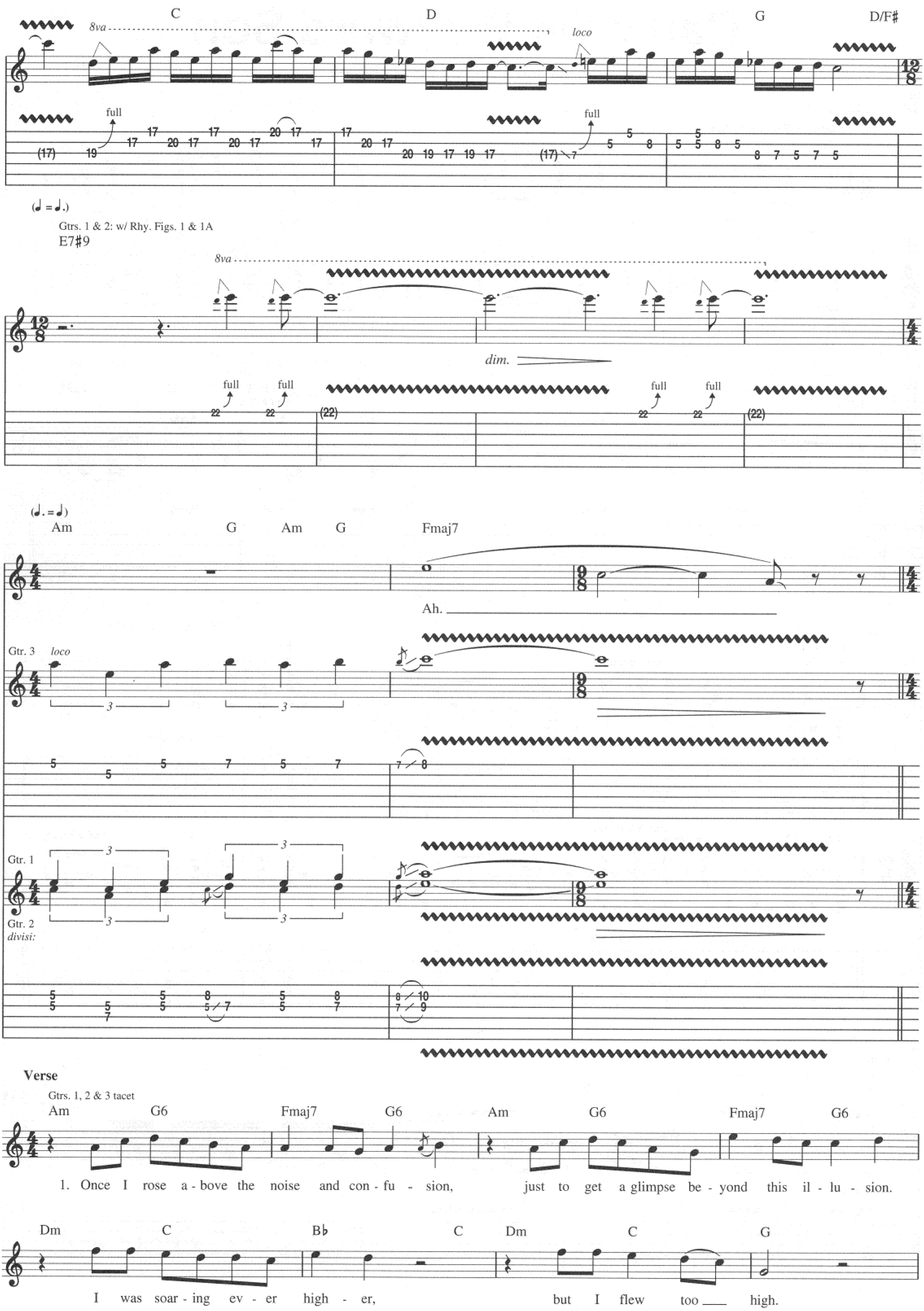


*Harmonic located one-tenth the distance between the 2nd & 3rd frets.
**Harmonic located eight-tenths the distance between the 2nd & 3rd frets.
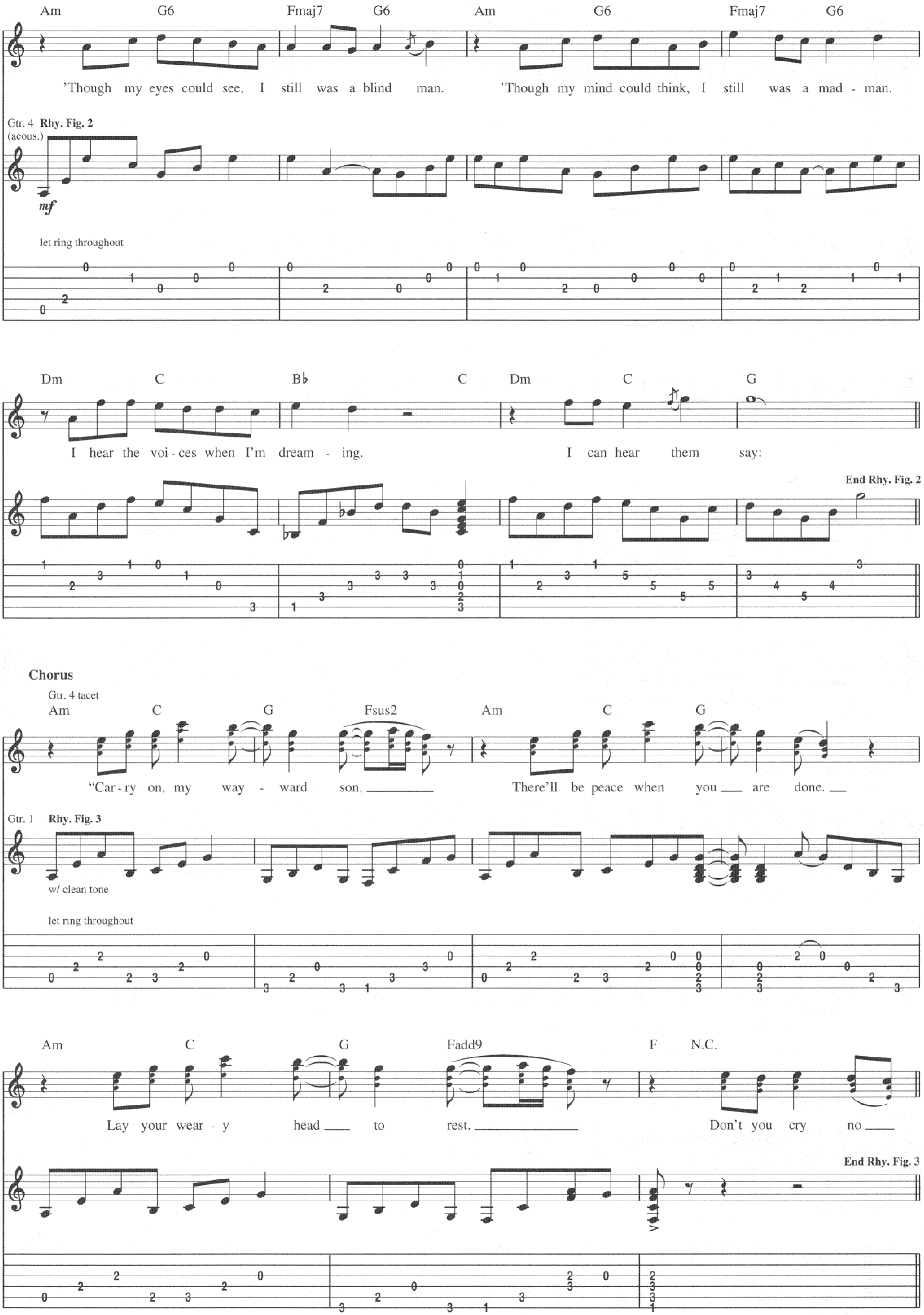
Carry On Wayward Son
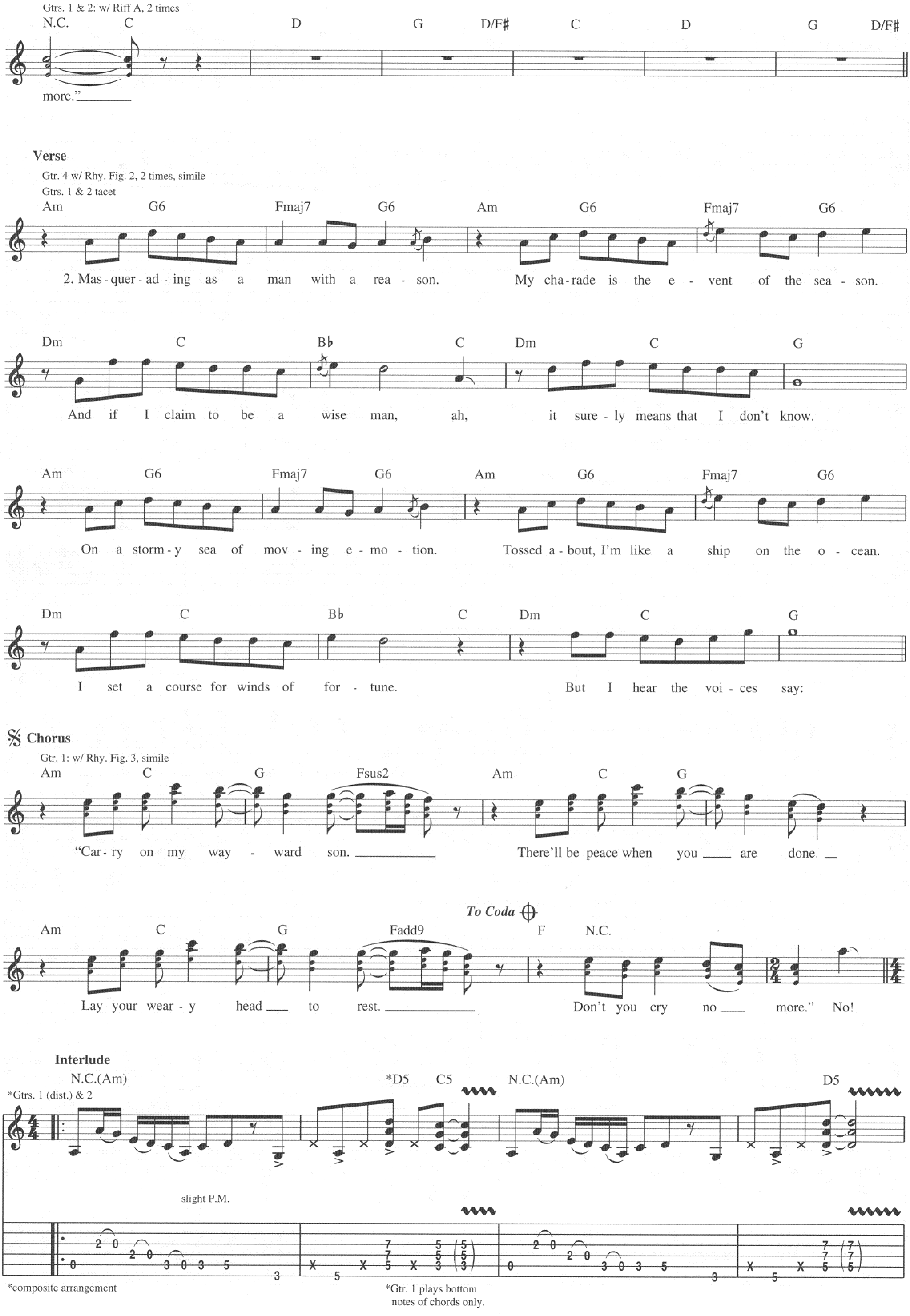
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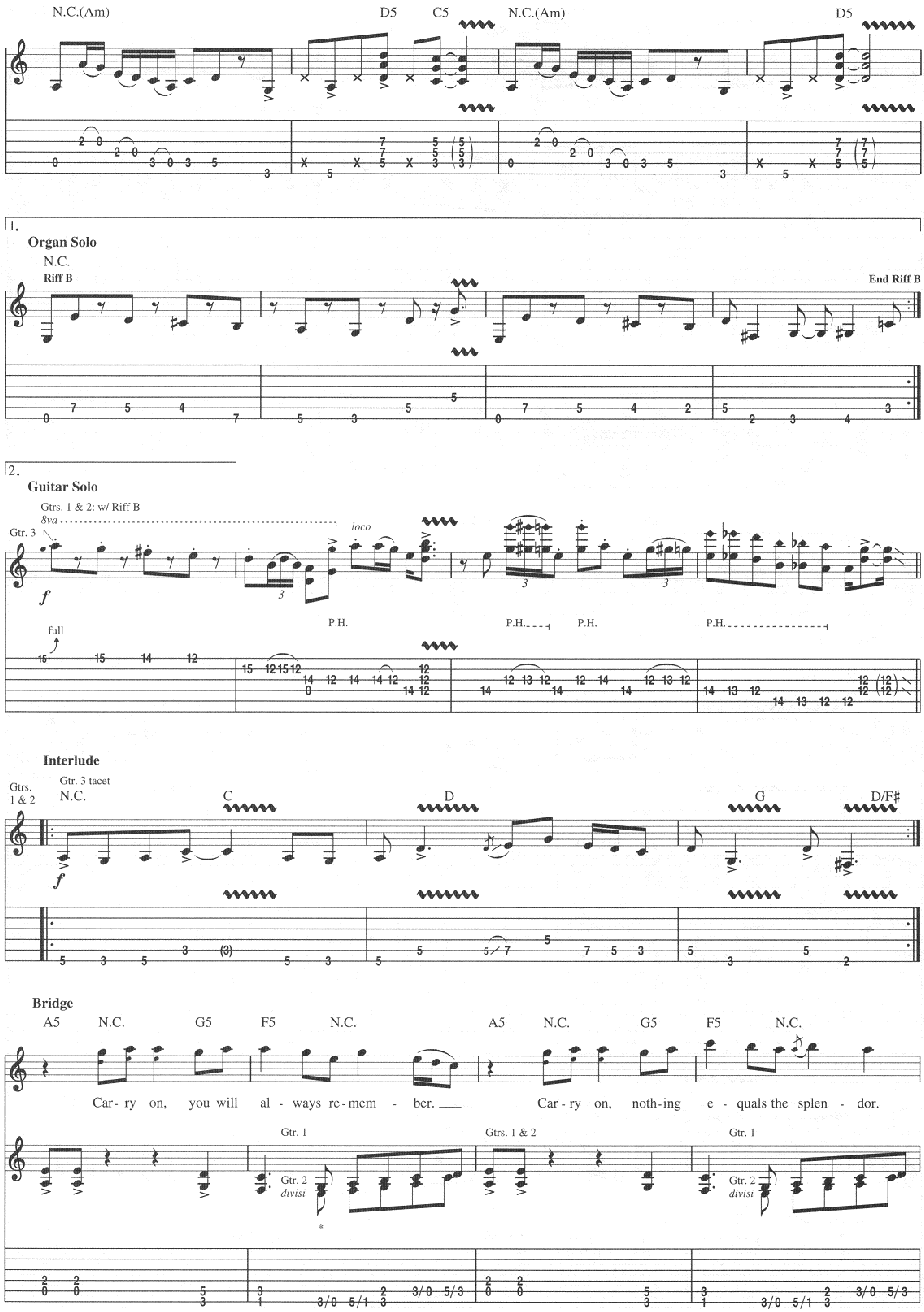




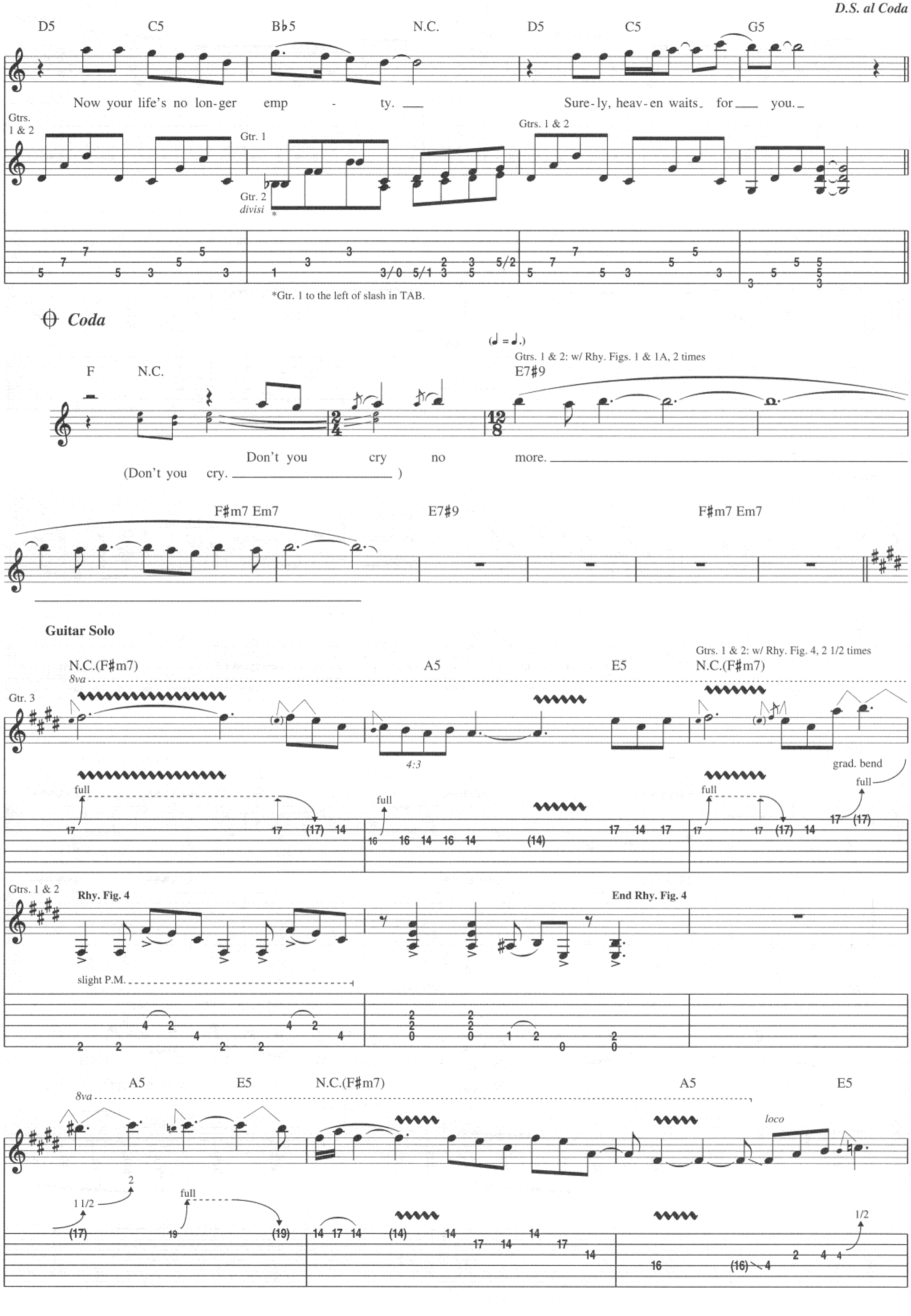
C
D
G
D/F#
8va
loco
full
(♩ = ♩.)
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
E7#9
dim.
(♩. = ♩)
Am
G
Am
G
Fmaj7
Ah.
Gtr. 3
Gtr. 1
Gtr. 2
divisi:
Verse
Gtrs. 1, 2 & 3 tacet
Am G6 Fmaj7 G6 Am G6 Fmaj7 G6
1. Once I rose a - bove the noise and con - fu - sion, just to get a glimpse be - yond this il - lu - sion.
Dm C B♭ C Dm C G
I was soar - ing ev - er high - er, but I flew too high.

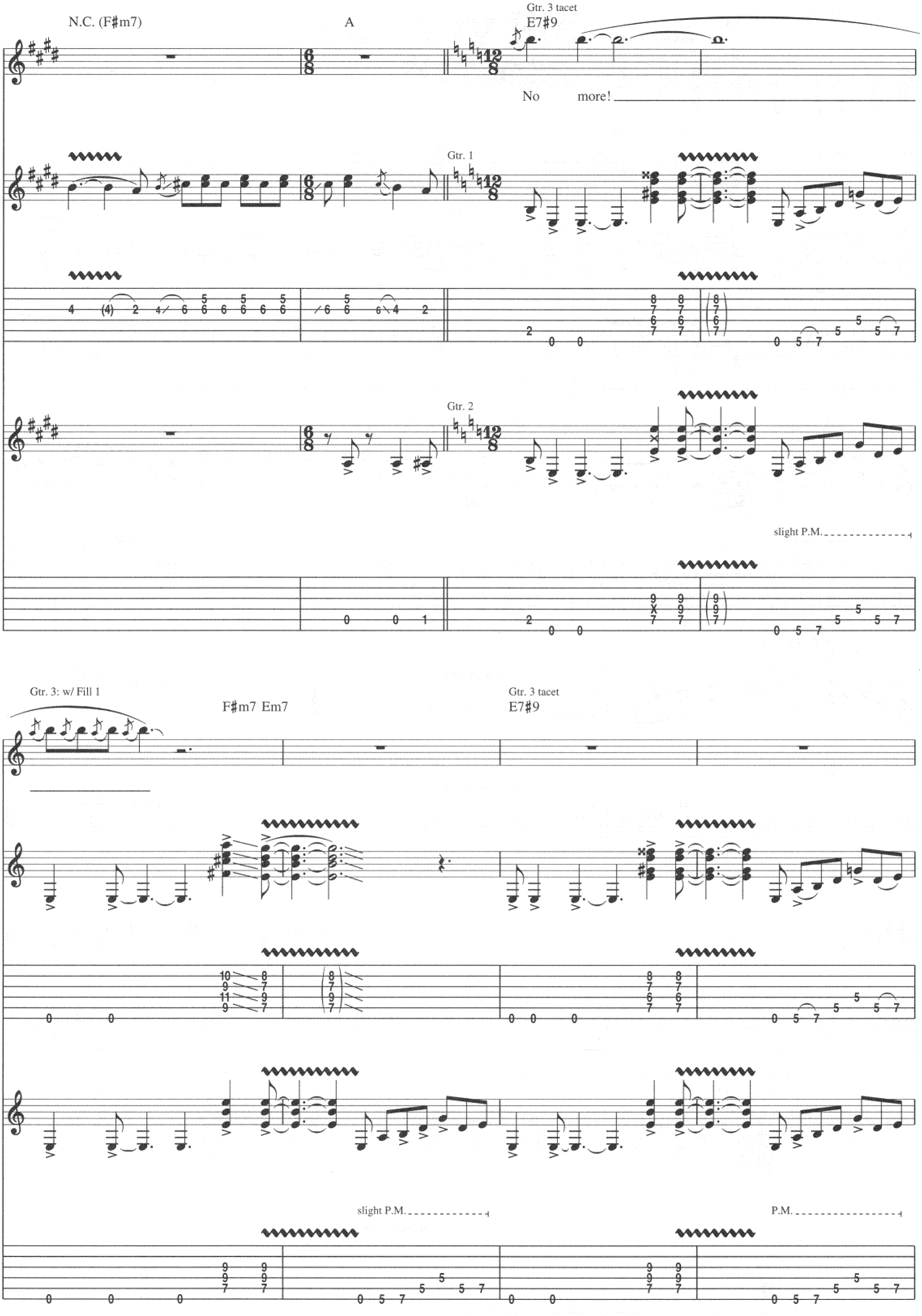

Am G6 Fmaj7 G6 Am G6 Fmaj7 G6
'Though my eyes could see, I still was a blind man. 'Though my mind could think, I still was a mad - man.
Gtr. 4 (acous.) Rhy. Fig. 2
mf
let ring throughout
Dm C B♭ C Dm C G
I hear the voi - ces when I'm dream - ing. I can hear them say:
End Rhy. Fig. 2
Chorus
Gtr. 4 tacet
Am C G Fsus2 Am C G
"Car - ry on, my way - ward son, There'll be peace when you are done.
Gtr. 1 Rhy. Fig. 3
w/ clean tone
let ring throughout
Am C G Fadd9 F N.C.
Lay your wear - y head to rest. Don't you cry no
End Rhy. Fig. 3
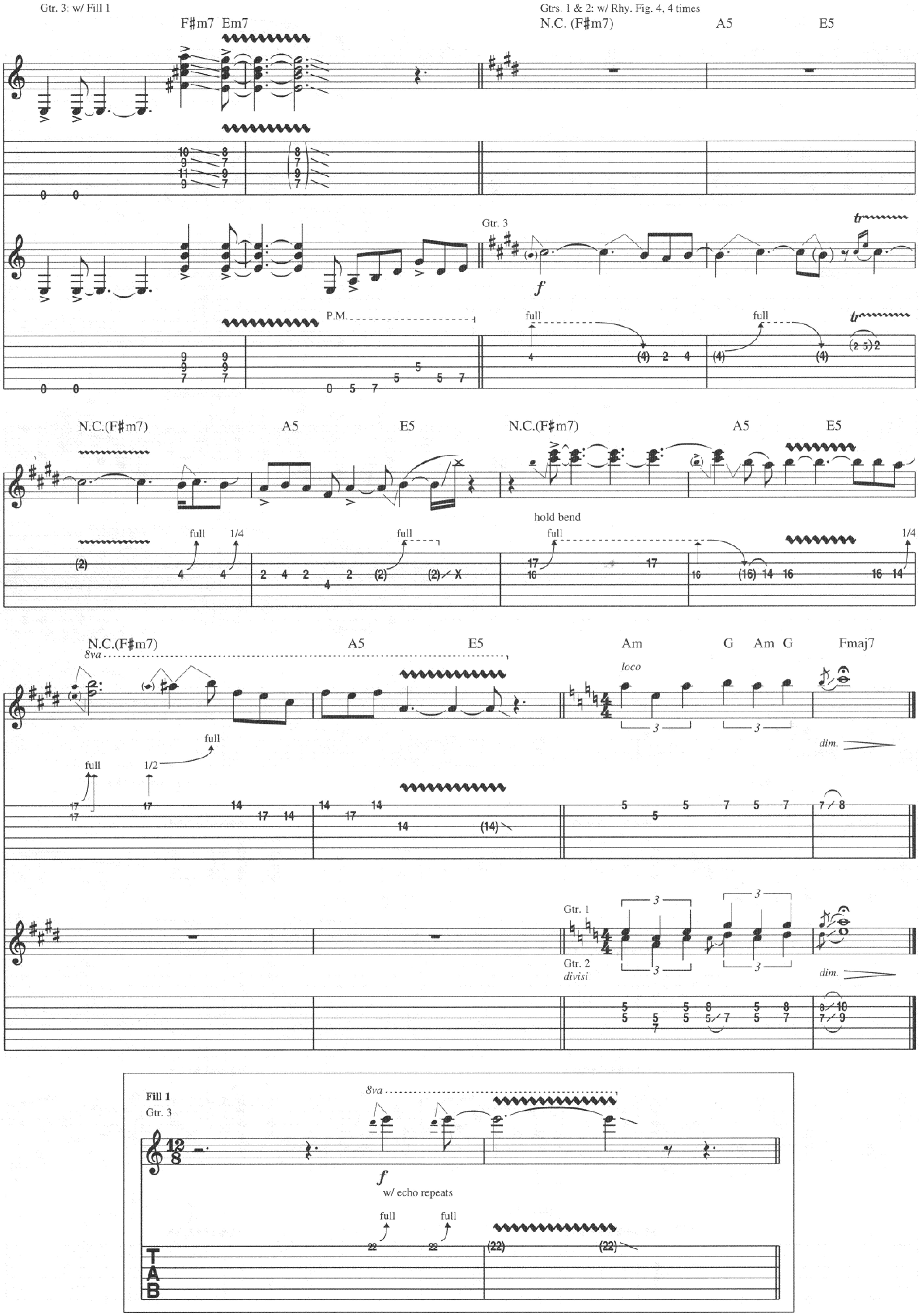

Gtrs. 1 & 2: w/ Riff A, 2 times
N.C. C D G D/F# C D G D/F#
more."
Verse
Gtr. 4 w/ Rhy. Fig. 2, 2 times, simile
Gtrs. 1 & 2 tacet
Am G6 Fmaj7 G6 Am G6 Fmaj7 G6
2. Mas-quer-ad-ing as a man with a rea-son. My cha-rade is the e-vent of the sea-son.
Dm C Bb C Dm C G
And if I claim to be a wise man, ah, it sure-ly means that I don't know.
Am G6 Fmaj7 G6 Am G6 Fmaj7 G6
On a storm-y sea of mov-ing e-mo-tion. Tossed a-bout, I'm like a ship on the o-cean.
Dm C Bb C Dm C G
I set a course for winds of for-tune. But I hear the voi-ces say:
Chorus
Gtr. 1: w/ Rhy. Fig. 3, simile
Am C G Fsus2 Am C G
"Car-ry on my way-ward son. There'll be peace when you are done.
To Coda
Am C G Fadd9 F N.C.
Lay your wear-y head to rest. Don't you cry no more." No!
Interlude
N.C.(Am) *D5 C5 N.C.(Am) D5
*Gtrs. 1 (dist.) & 2
slight P.M.
*composite arrangement
*Gtr. 1 plays bottom notes of chords only.



*Gtr. 1 to the left of slash in TAB.


D.S. al Coda
D5 C5 B♭5 N.C. D5 C5 G5
Now your life's no lon-ger emp - ty.
Sure-ly, heav-en waits for you.
Gtrs. 1 & 2
Gtr. 1
Gtr. 2 divisi
Gtrs. 1 & 2
*Gtr. 1 to the left of slash in TAB.
Coda
F N.C.
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times
E7♯9
Don't you cry no more.
(Don't you cry.)
F♯m7 Em7 E7♯9 F♯m7 Em7
Guitar Solo
N.C.(F♯m7) A5 E5
Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 1/2 times
N.C.(F♯m7)
8va
Gtr. 3
full
grad. bend
Gtrs. 1 & 2
Rhy. Fig. 4
End Rhy. Fig. 4
slight P.M.
A5 E5 N.C.(F♯m7) A5 E5
loco
1 1/2
full
1/2
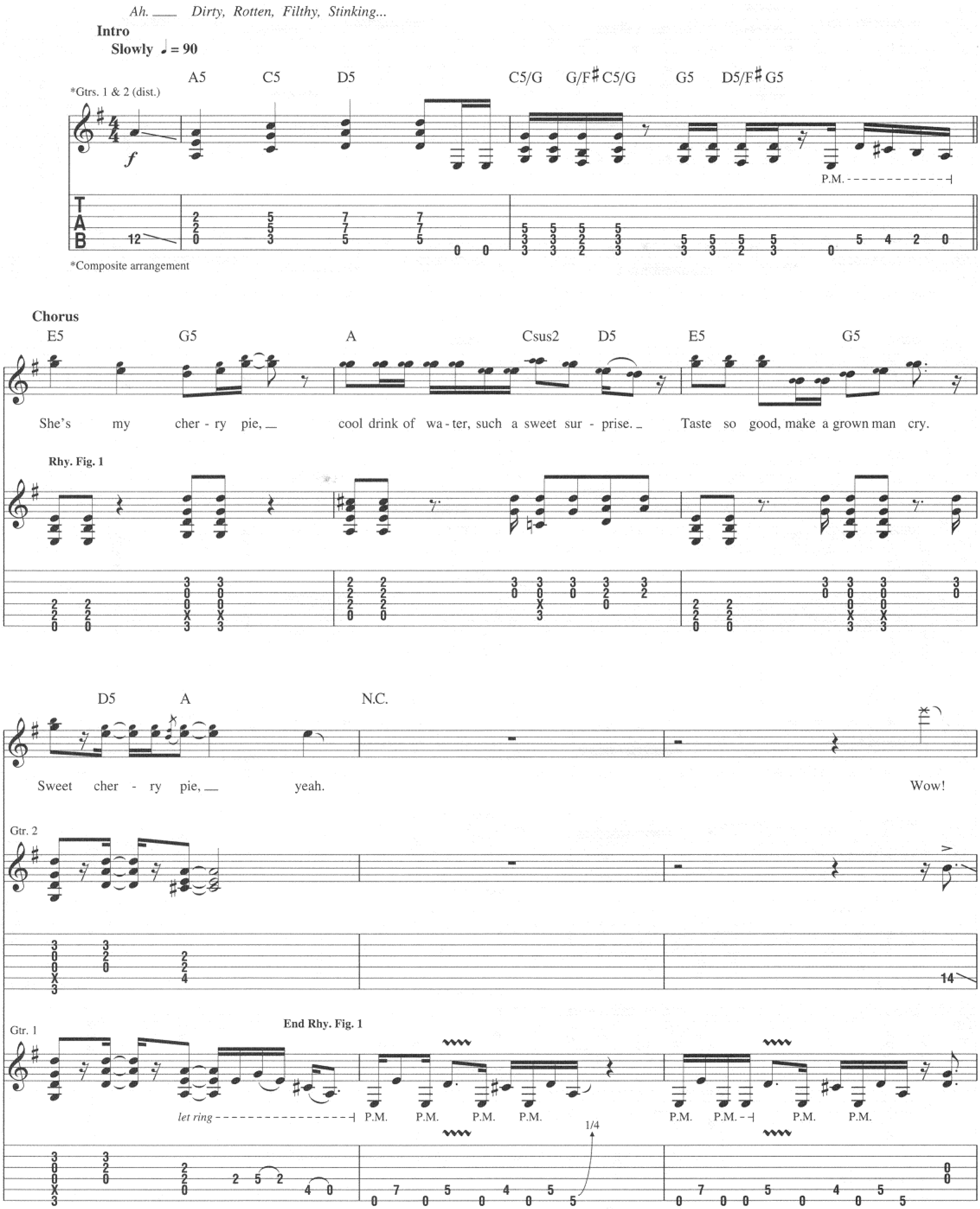

N.C. (F♯m7)
A
Gtr. 3 tacet
E7♯9
No more!
Gtr. 1
Gtr. 2
slight P.M.
Gtr. 3: w/ Fill 1
F♯m7 Em7
Gtr. 3 tacet
E7♯9
slight P.M.
P.M.
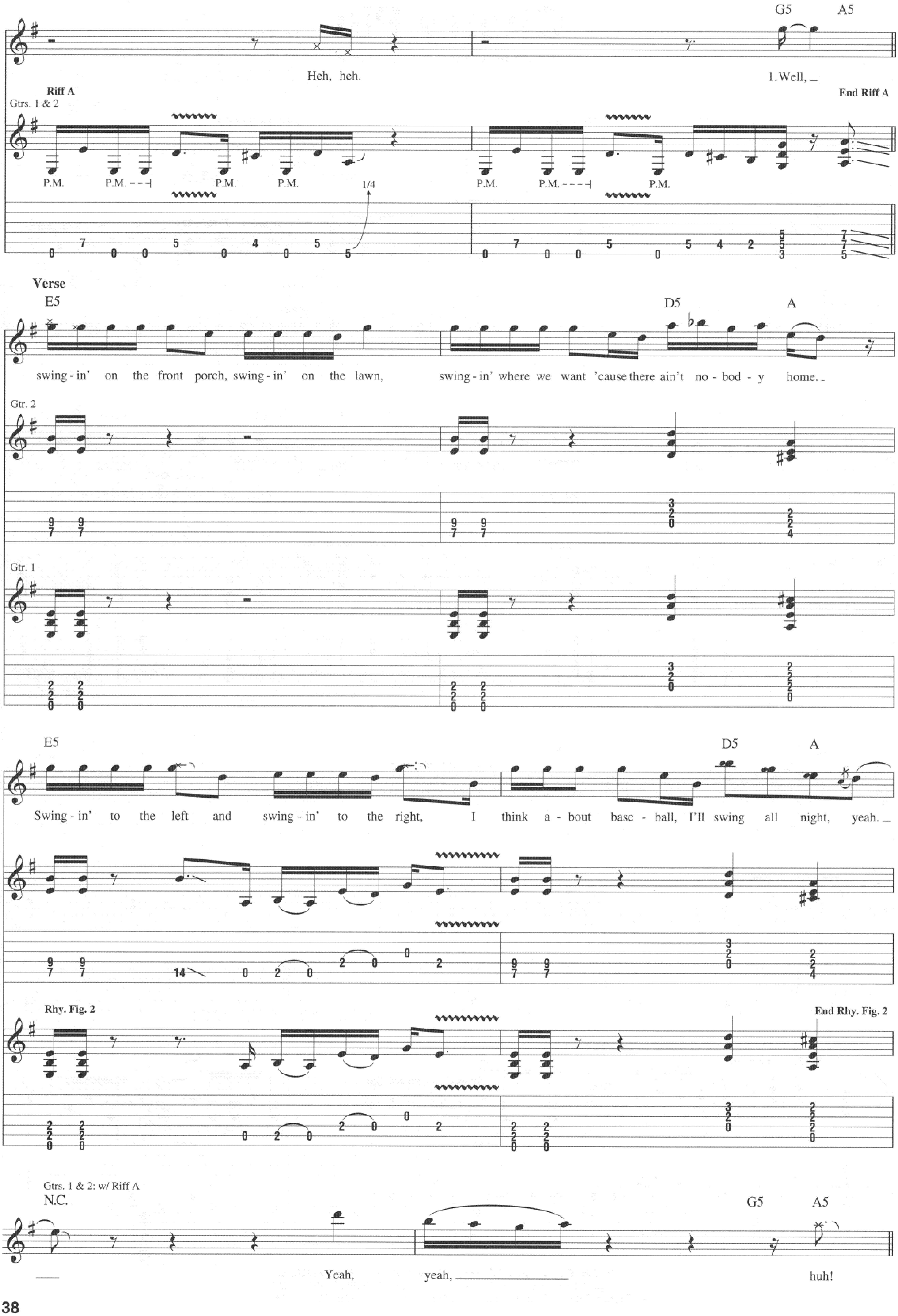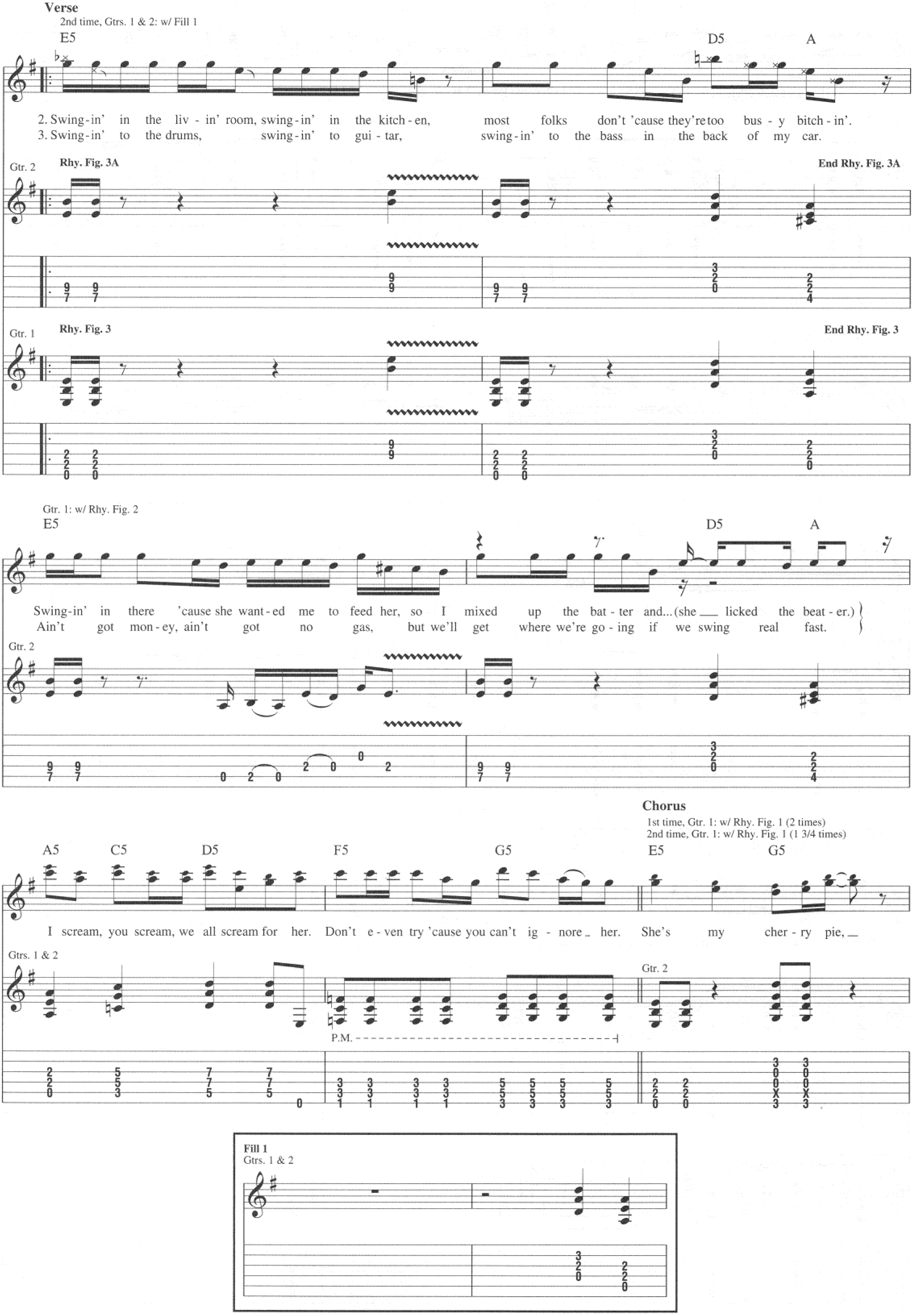


Gtr. 3: w/ Fill 1
F♯m7 Em7
Gtrs. 1 & 2: w/ Rhy. Fig. 4, 4 times
N.C. (F♯m7)
A5
E5
P.M.
Gtr. 3
full
f
N.C.(F♯m7)
A5
E5
full
1/4
hold bend
8va
1/2
Am
G Am G
Fmaj7
loco
dim.
Gtr. 1
Gtr. 2
divisi
Fill 1
Gtr. 3
w/ echo repeats
TAB
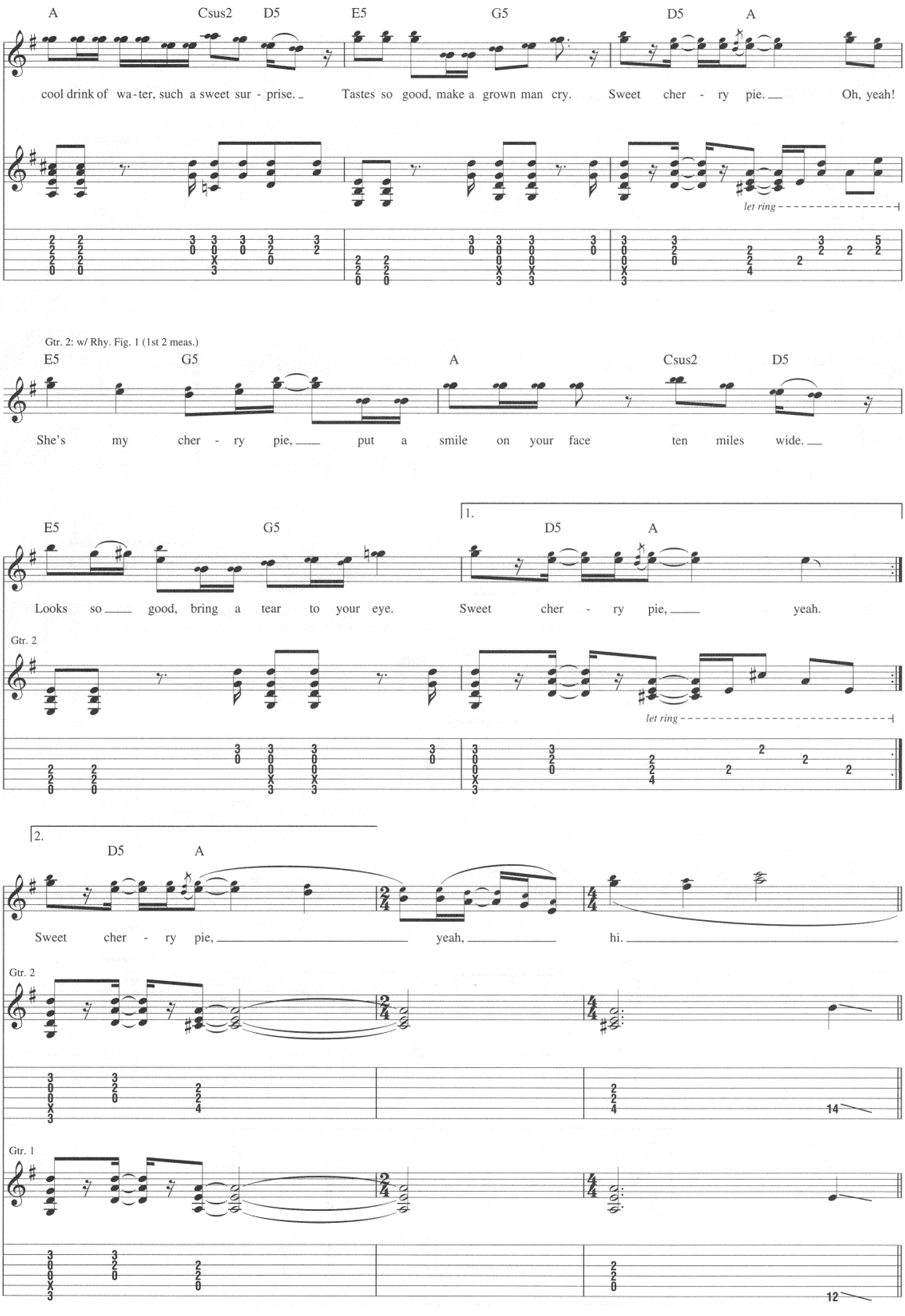
Cherry Pie
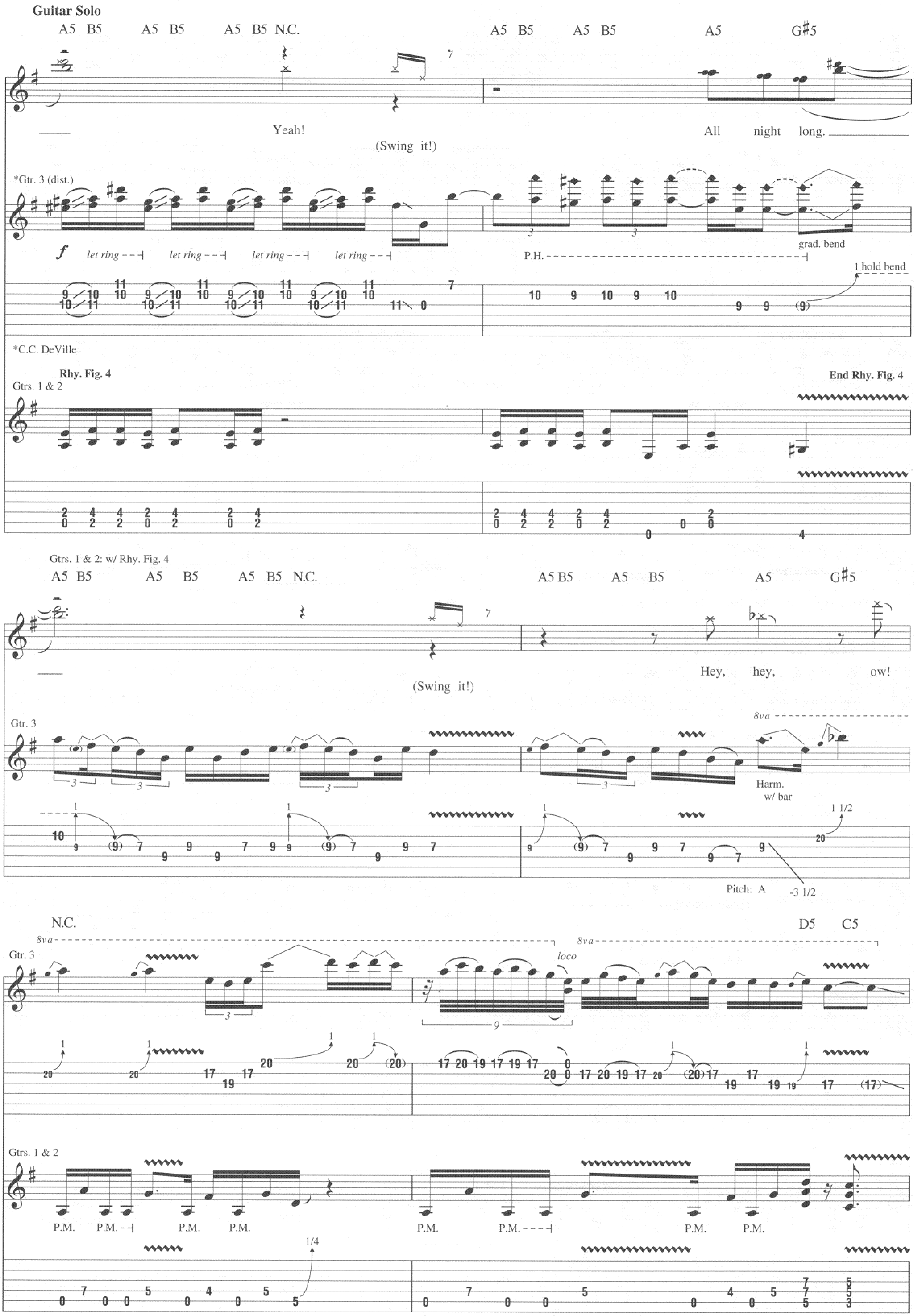
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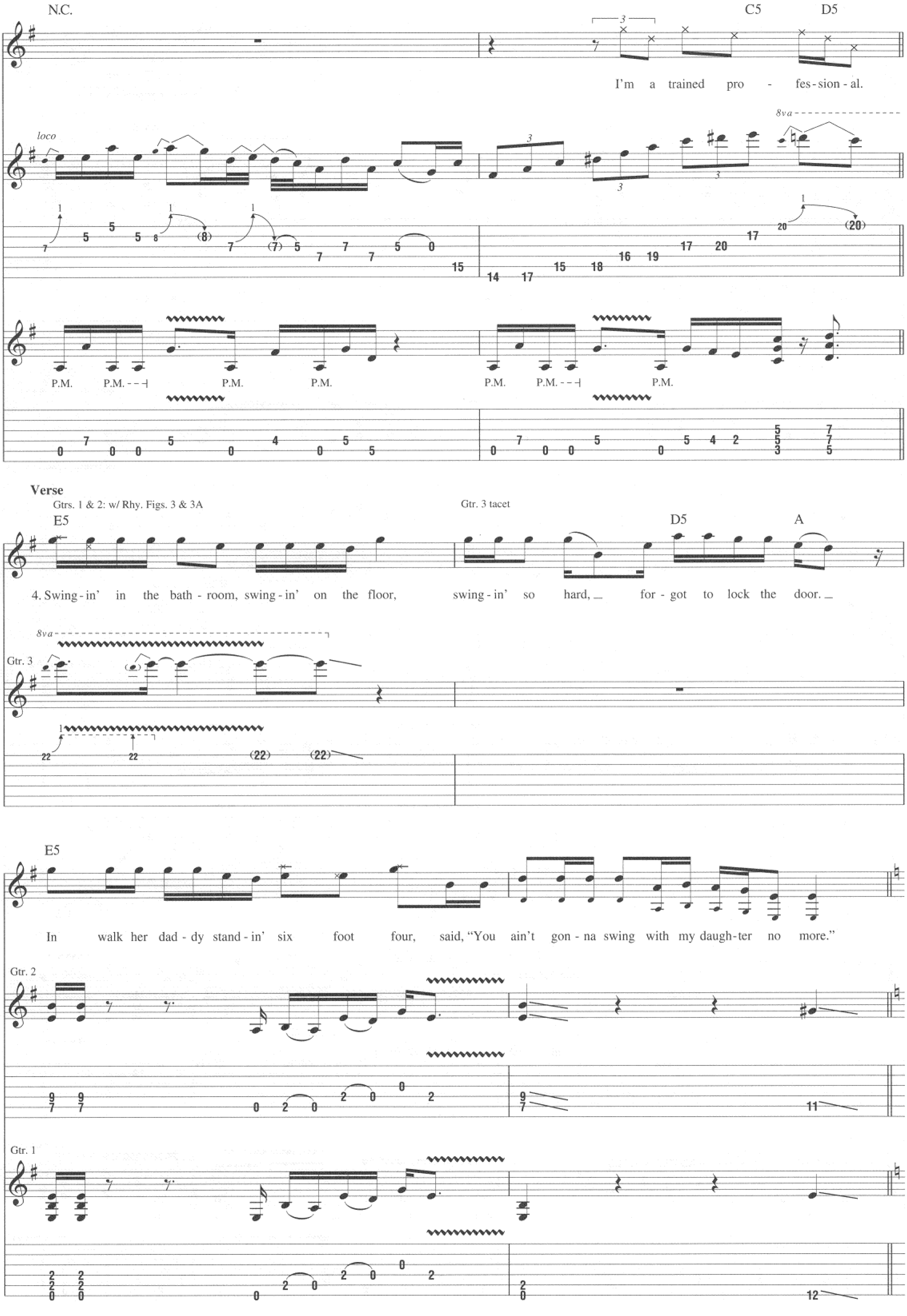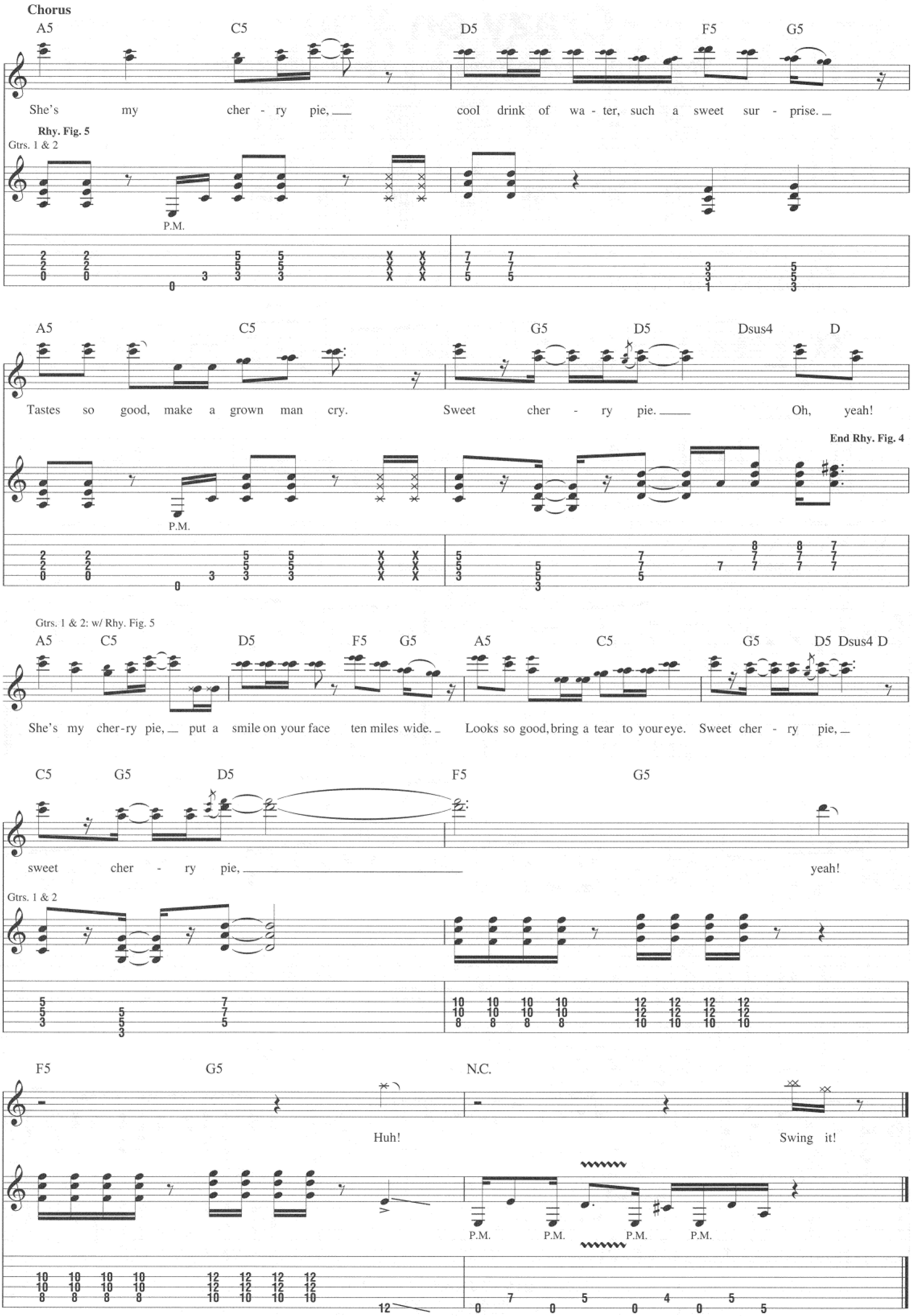



G5 A5
Heh, heh.
1. Well,
Riff A
Gtrs. 1 & 2
End Riff A
P.M. P.M. P.M. P.M. 1/4 P.M. P.M. P.M.
Verse
E5
D5 A
swing-in' on the front porch, swing-in' on the lawn,
swing-in' where we want 'cause there ain't no-bod-y home.
Gtr. 2
Gtr. 1
E5
D5 A
Swing-in' to the left and swing-in' to the right,
I think a-bout base-ball, I'll swing all night, yeah.
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Riff A
N.C.
G5 A5
Yeah, yeah,
huh!


Verse
2nd time, Gtrs. 1 & 2: w/ Fill 1
E5
D5
A
2. Swing-in' in the liv - in' room, swing-in' in the kitch-en, most folks don't 'cause they're too bus - y bitch-in'.
3. Swing-in' to the drums, swing-in' to gui - tar, swing-in' to the bass in the back of my car.
Gtr. 2
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 2
E5
D5
A
Swing-in' in there 'cause she want-ed me to feed her, so I mixed up the bat - ter and... (she licked the beat - er.)
Ain't got mon - ey, ain't got no gas, but we'll get where we're go - ing if we swing real fast.
Gtr. 2
Chorus
1st time, Gtr. 1: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)
A5
C5
D5
F5
G5
E5
G5
I scream, you scream, we all scream for her. Don't e - ven try 'cause you can't ig - nore her. She's my cher - ry pie,
Gtrs. 1 & 2
Gtr. 2
P.M.
Fill 1
Gtrs. 1 & 2


A Csus2 D5 E5 G5 D5 A
cool drink of wa-ter, such a sweet sur - prise. Tastes so good, make a grown man cry. Sweet cher - ry pie. Oh, yeah!
let ring
Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.)
E5 G5 A Csus2 D5
She's my cher - ry pie, put a smile on your face ten miles wide.
1.
E5 G5 D5 A
Looks so good, bring a tear to your eye. Sweet cher - ry pie, yeah.
Gtr. 2
let ring
2.
D5 A
Sweet cher - ry pie, yeah, hi.
Gtr. 2
Gtr. 1

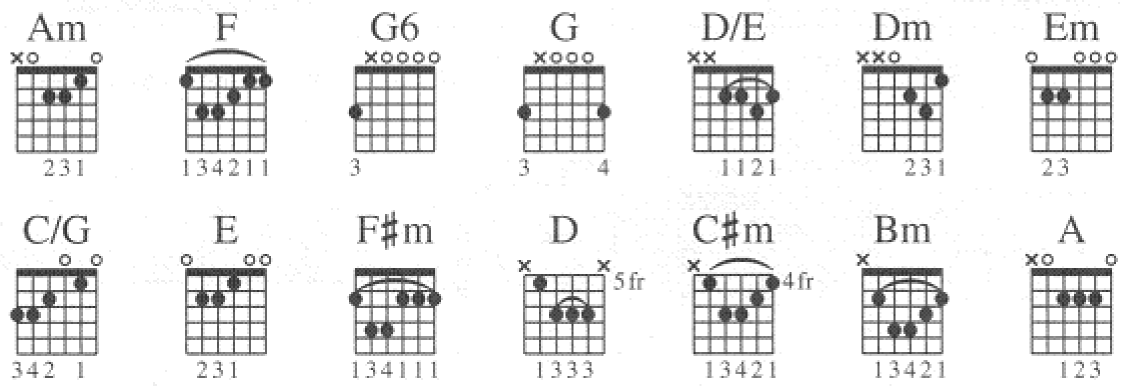

Guitar Solo
A5 B5 A5 B5 A5 B5 N.C. A5 B5 A5 B5 A5 G#5
Yeah!
(Swing it!)
All night long.
*Gtr. 3 (dist.)
let ring
P.H.
grad. bend
1 hold bend
*C.C. DeVille
Rhy. Fig. 4
Gtrs. 1 & 2
End Rhy. Fig. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 4
A5 B5 A5 B5 A5 B5 N.C. A5 B5 A5 B5 A5 G#5
(Swing it!)
Hey, hey, ow!
Gtr. 3
8va
Harm. w/ bar
Pitch: A
N.C.
D5 C5
loco
P.M.
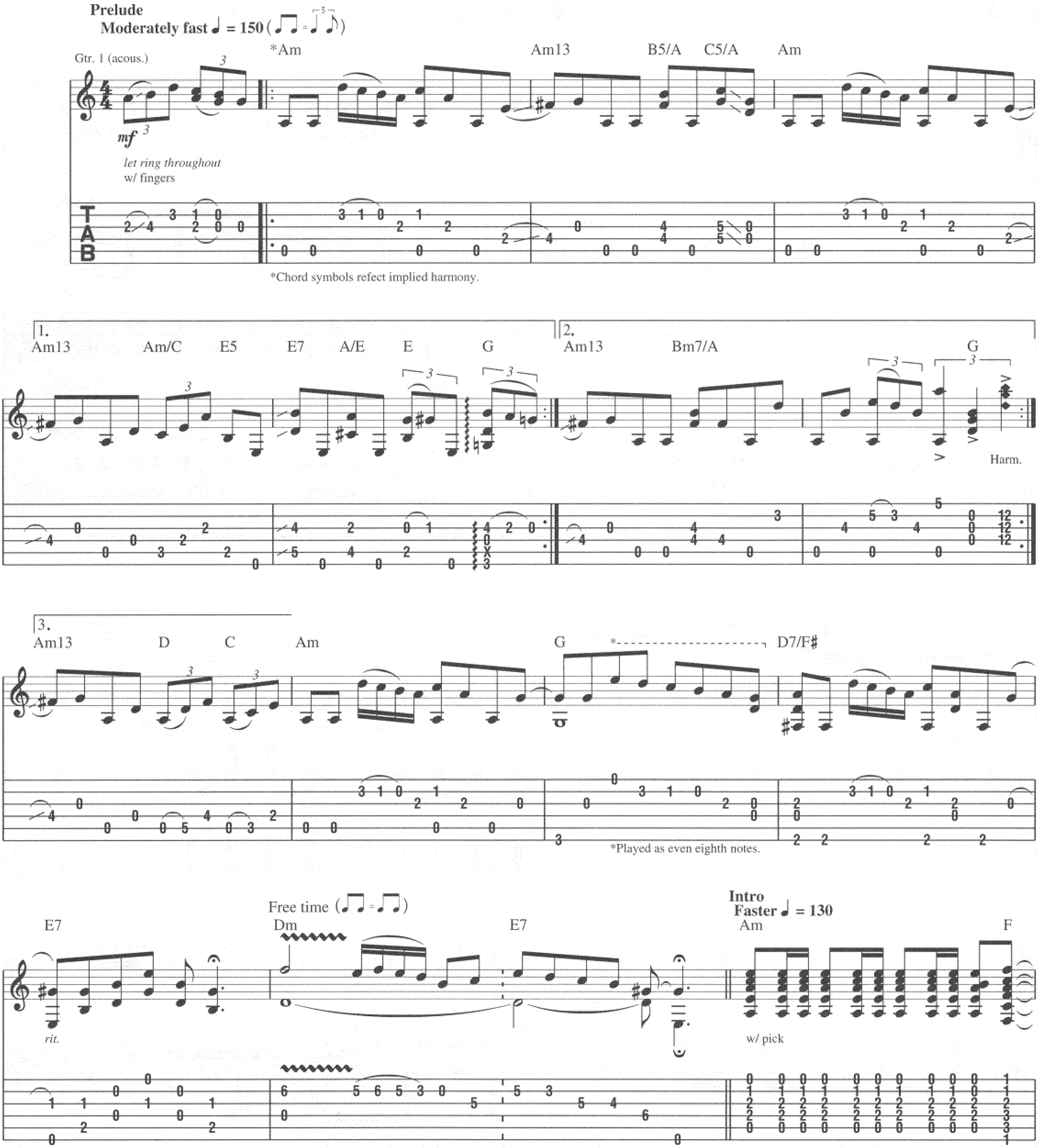

N.C.
C5
D5
I'm a trained pro - fes-sion-al.
loco
8va
P.M.
Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
Gtr. 3 tacet
E5
D5
A
4. Swing-in' in the bath-room, swing-in' on the floor, swing-in' so hard, for-got to lock the door.
Gtr. 3
E5
In walk her dad-dy stand-in' six foot four, said, "You ain't gon-na swing with my daugh-ter no more."
Gtr. 2
Gtr. 1
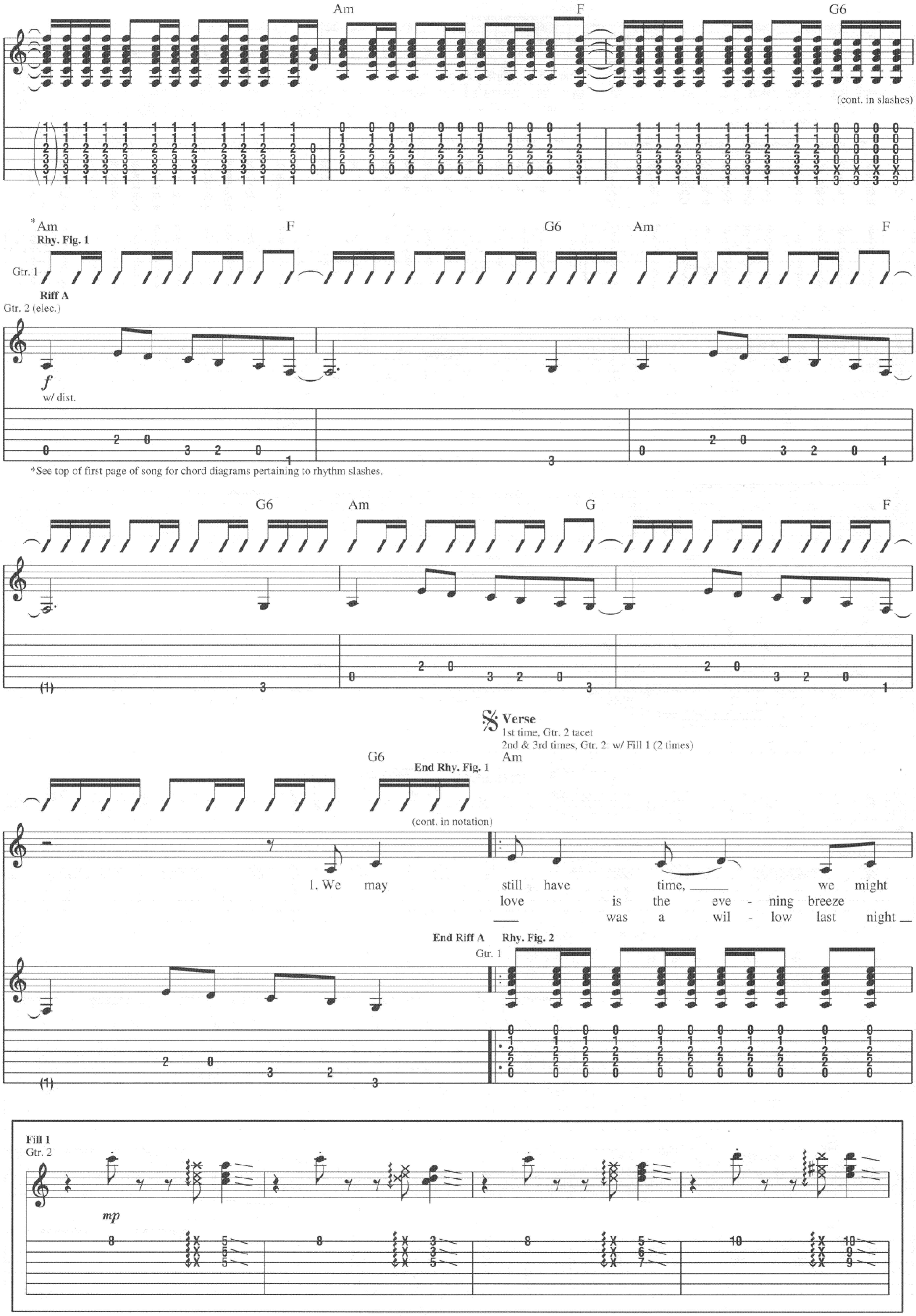

Chorus
A5 C5 D5 F5 G5
She's my cher - ry pie, cool drink of wa - ter, such a sweet sur - prise.
Rhy. Fig. 5
Gtrs. 1 & 2
P.M.
A5 C5 G5 D5 Dsus4 D
Tastes so good, make a grown man cry. Sweet cher - ry pie. Oh, yeah!
End Rhy. Fig. 4
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 5
A5 C5 D5 F5 G5 A5 C5 G5 D5 Dsus4 D
She's my cher-ry pie, put a smile on your face ten miles wide. Looks so good, bring a tear to your eye. Sweet cher - ry pie,
C5 G5 D5 F5 G5
sweet cher - ry pie, yeah!
Gtrs. 1 & 2
F5 G5 N.C.
Huh! Swing it!
P.M. P.M. P.M. P.M.
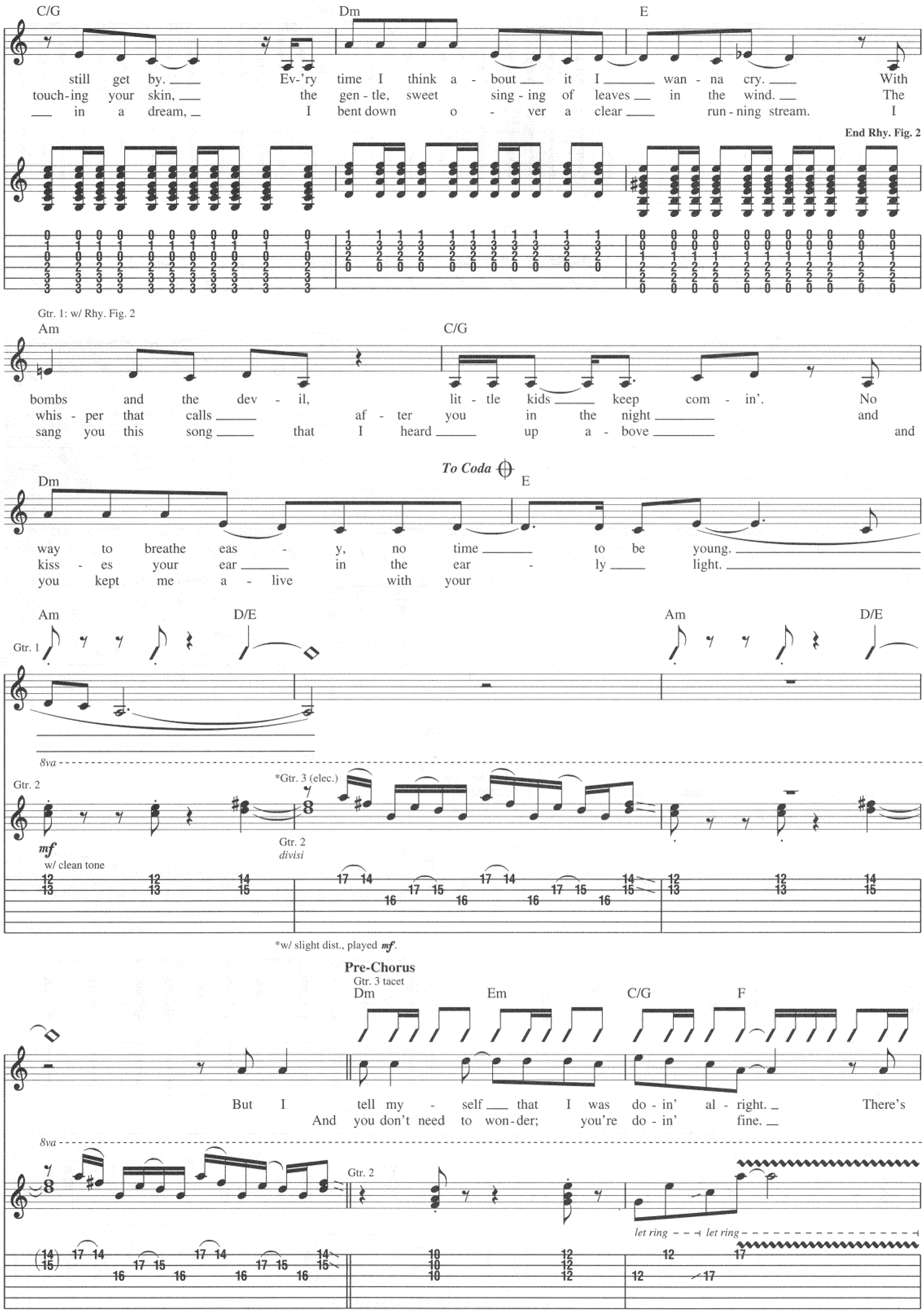
Crazy on You

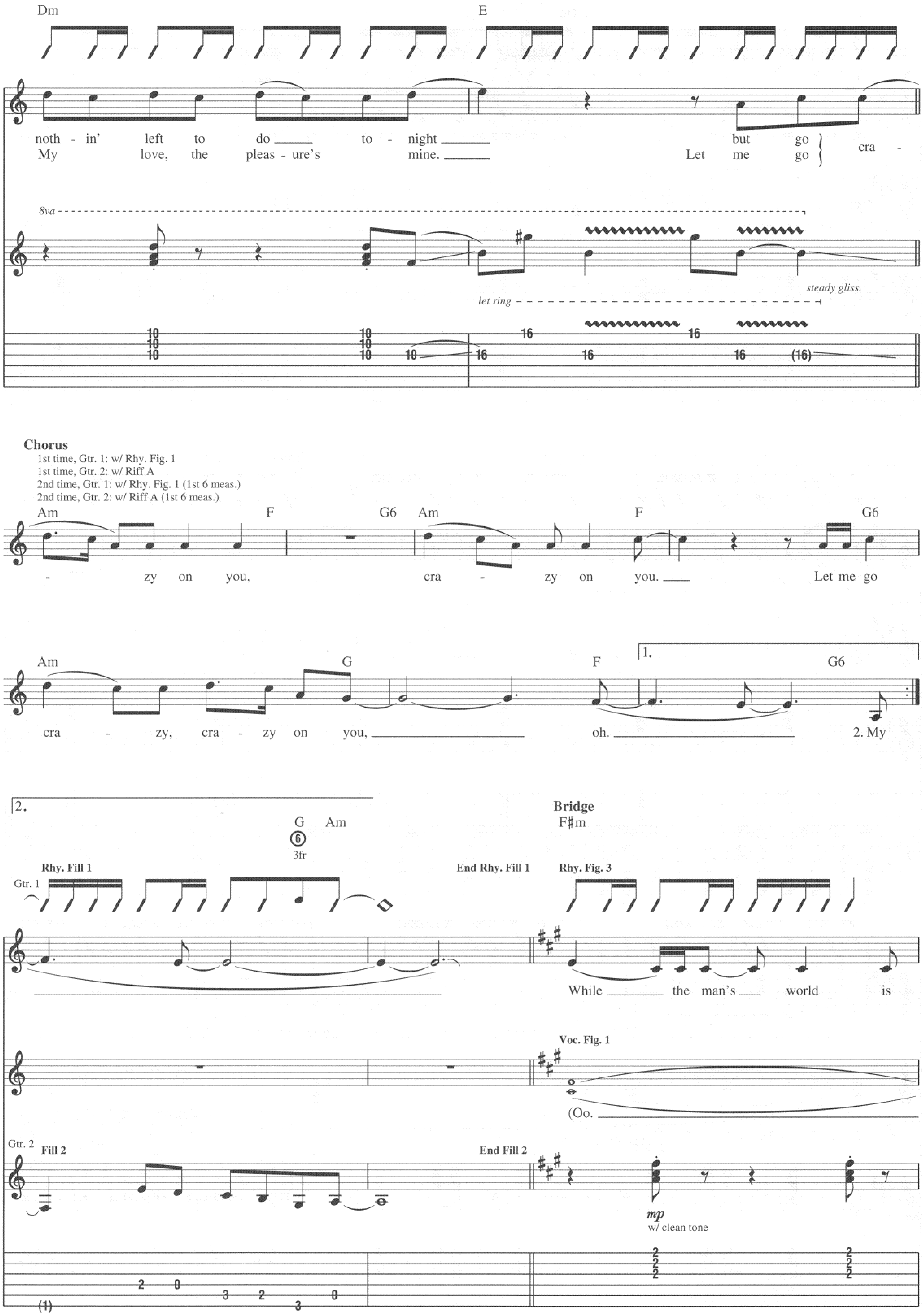
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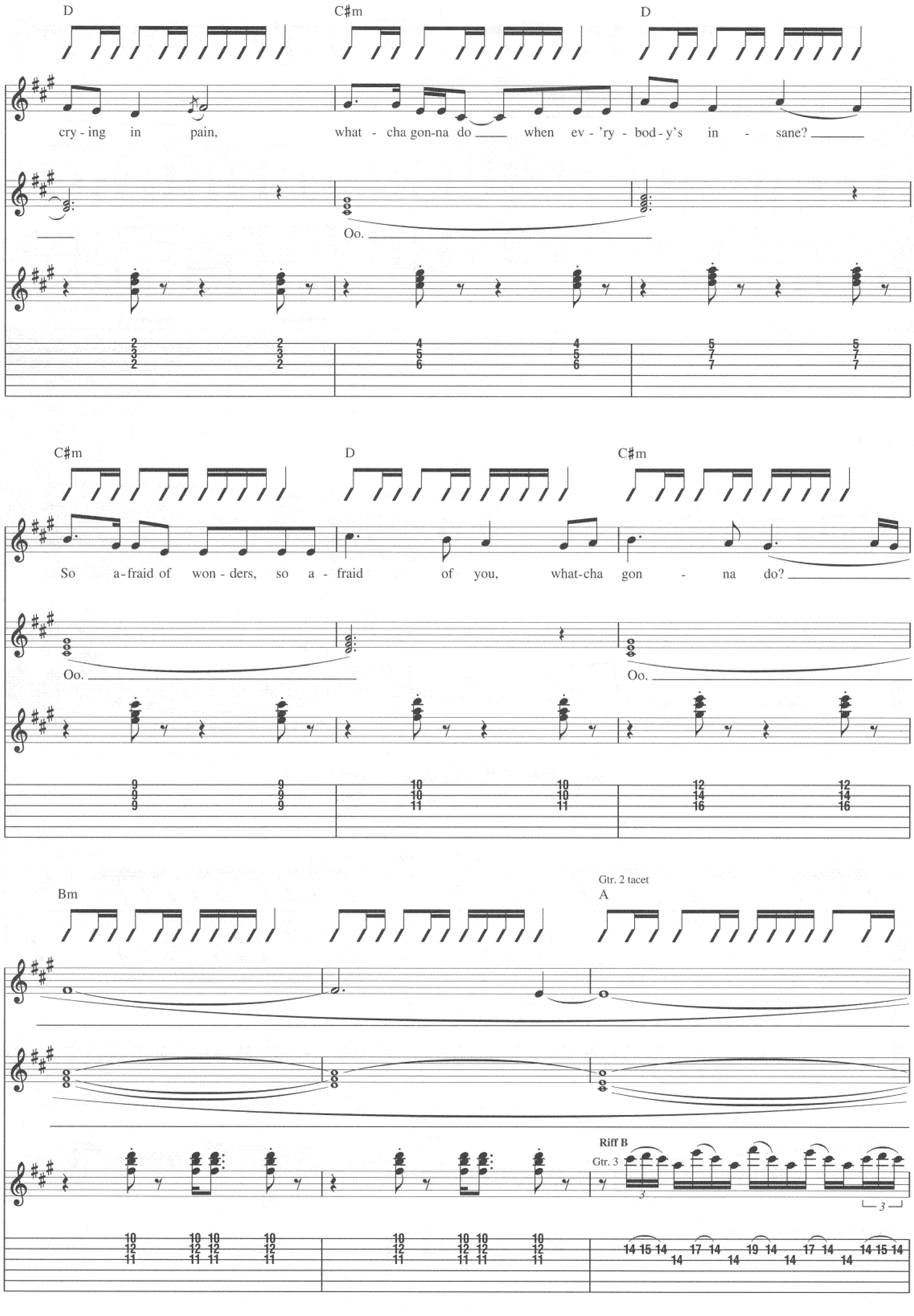


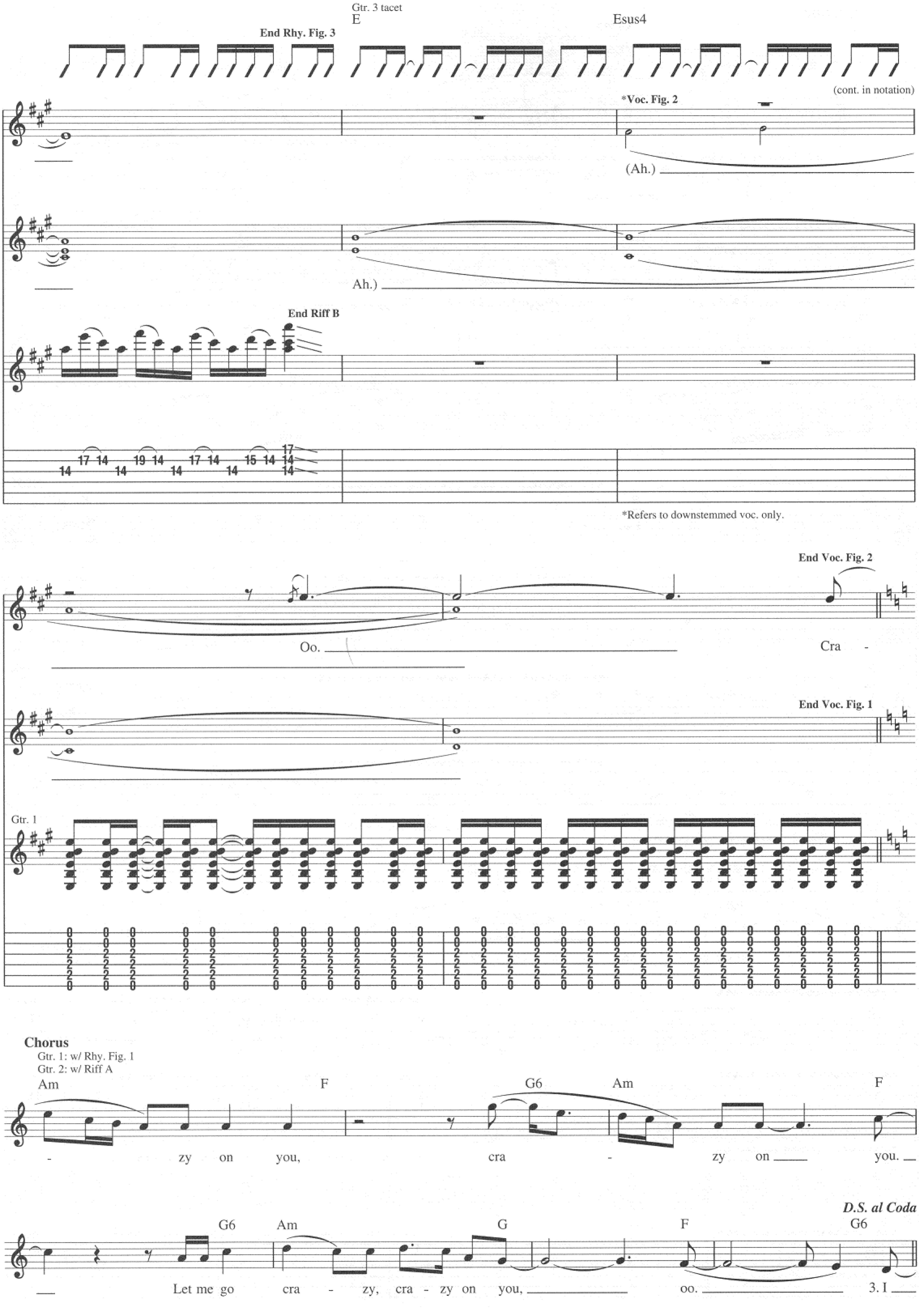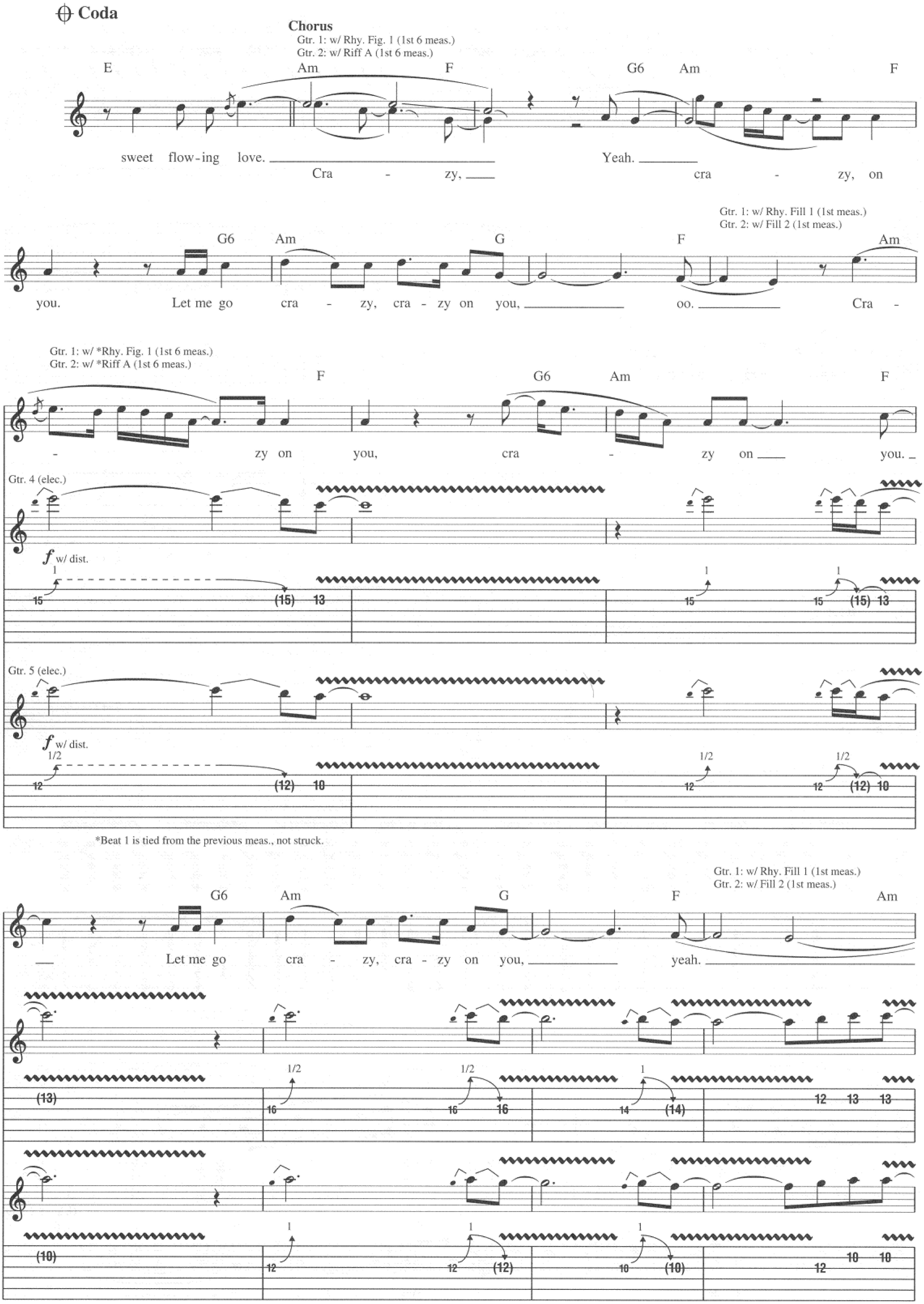



Am
F
G6
(cont. in slashes)
*Am
Rhy. Fig. 1
Gtr. 1
F
G6
Am
F
Riff A
Gtr. 2 (elec.)
f
w/ dist.
*See top of first page of song for chord diagrams pertaining to rhythm slashes.
G6
Am
G
F
Verse
1st time, Gtr. 2 tacet
2nd & 3rd times, Gtr. 2: w/ Fill 1 (2 times)
Am
G6
End Rhy. Fig. 1
(cont. in notation)
1. We may still have time, we might
love is the eve - ning breeze
was a wil - low last night
End Riff A
Rhy. Fig. 2
Gtr. 1
Fill 1
Gtr. 2
mp


C/G
Dm
E
still get by. Ev-'ry time I think a - bout it I wan - na cry. With
touch-ing your skin, the gen - tle, sweet sing - ing of leaves in the wind. The
in a dream, I bent down o - ver a clear run - ning stream. I
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
Am
C/G
bombs and the dev - il, lit - tle kids keep com - in'. No
whis - per that calls af - ter you in the night and
sang you this song that I heard up a - bove and
To Coda
Dm
E
way to breathe eas - y, no time to be young.
kiss - es your ear in the ear - ly light.
you kept me a - live with your
Am
D/E
Gtr. 1
Gtr. 2
8va
*Gtr. 3 (elec.)
mf
w/ clean tone
Gtr. 2
divisi
*w/ slight dist., played mf.
Pre-Chorus
Gtr. 3 tacet
Dm
Em
C/G
F
But I tell my - self that I was do - in' al - right. There's
And you don't need to won - der; you're do - in' fine.
Gtr. 2
let ring
let ring
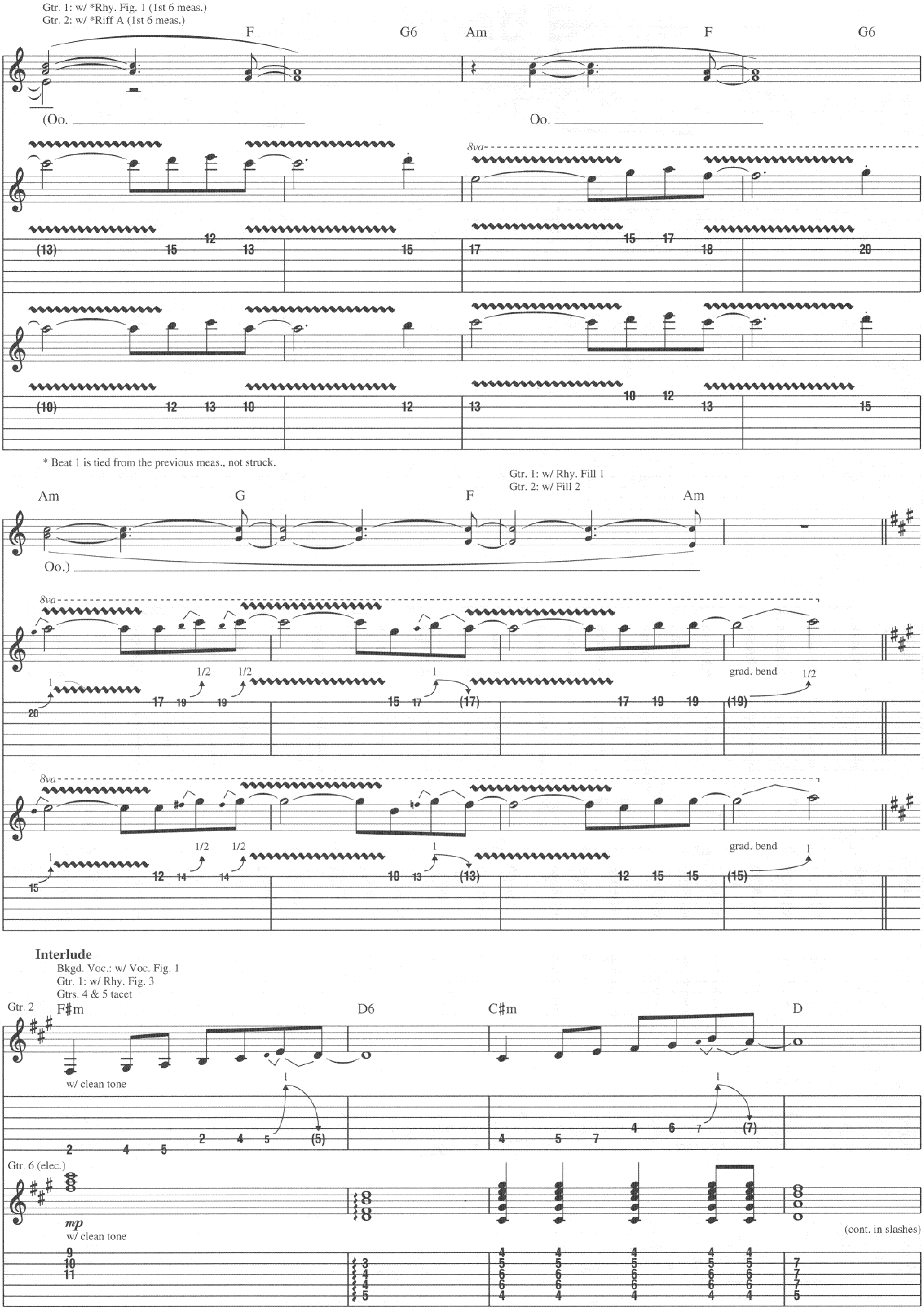

Dm
E
noth - in' left to do to - night but go
My love, the pleas - ure's mine. Let me go
cra -
8va
let ring
steady gliss.
Chorus
1st time, Gtr. 1: w/ Rhy. Fig. 1
1st time, Gtr. 2: w/ Riff A
2nd time, Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)
2nd time, Gtr. 2: w/ Riff A (1st 6 meas.)
Am F G6 Am F G6
- zy on you, cra - zy on you. Let me go
Am G F G6
cra - zy, cra - zy on you, oh. 2. My
Bridge
G Am F#m
3fr
Rhy. Fill 1
Gtr. 1
End Rhy. Fill 1
Rhy. Fig. 3
While the man's world is
Voc. Fig. 1
(Oo.
Gtr. 2
Fill 2
End Fill 2
mp
w/ clean tone


D
C#m
D
cry - ing in pain,
what - cha gon-na do
when ev - 'ry - bod - y's in - sane?
Oo.
C#m
D
C#m
So a-fraid of won - ders, so a - fraid of you,
what-cha gon - na do?
Oo.
Oo.
Bm
Gtr. 2 tacet
A
Riff B
Gtr. 3
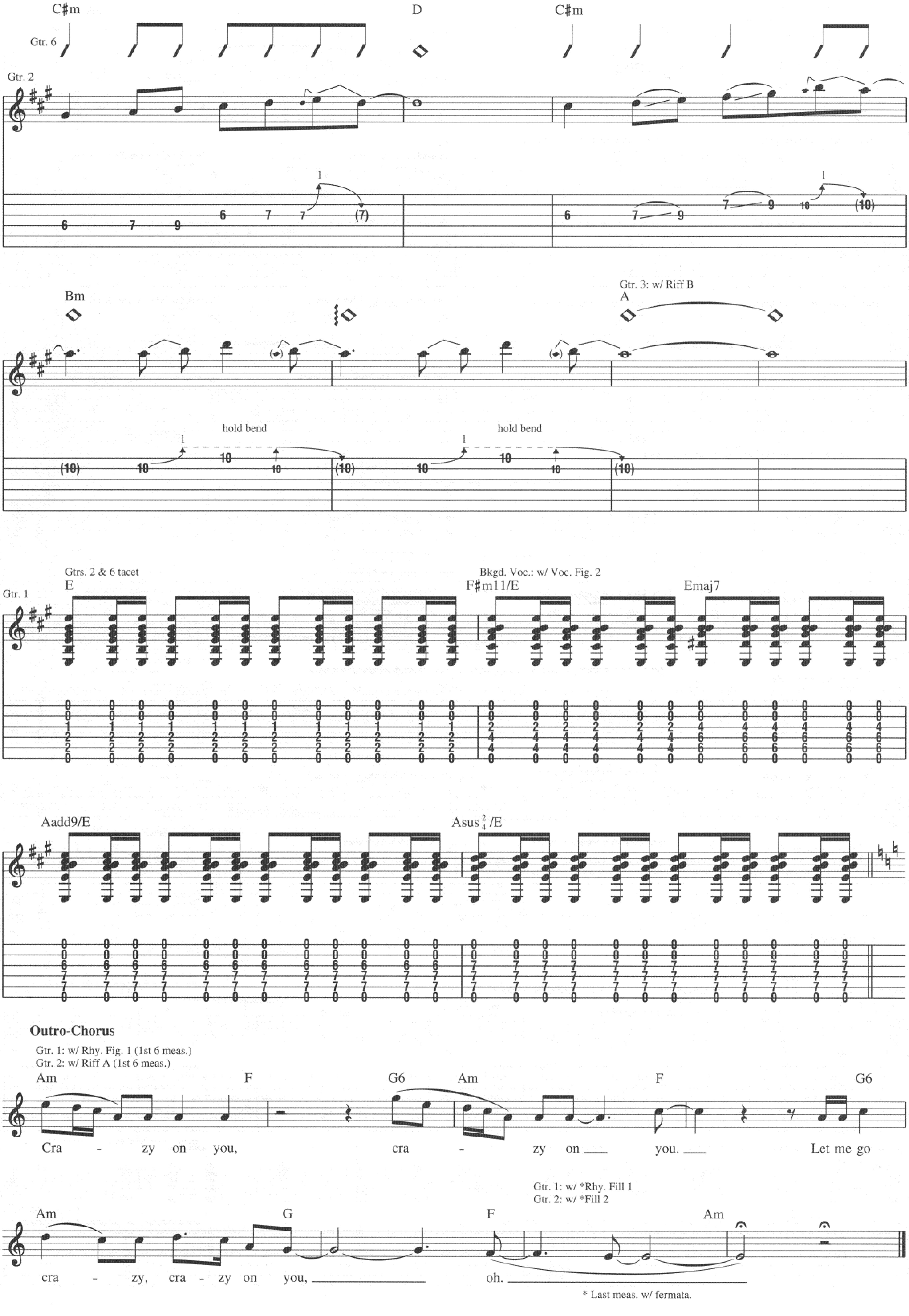

Gtr. 3 tacet
E
Esus4
End Rhy. Fig. 3
(cont. in notation)
*Voc. Fig. 2
(Ah.)
Ah.)
End Riff B
*Refers to downstemmed voc. only.
End Voc. Fig. 2
Oo.
Cra -
End Voc. Fig. 1
Gtr. 1
Chorus
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A
Am
F
G6
Am
F
- zy on you, cra - zy on you.
D.S. al Coda
G6
Am
G
F
G6
Let me go cra - zy, cra - zy on you, oo. 3. I



Coda
Chorus
Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)
Gtr. 2: w/ Riff A (1st 6 meas.)
E
Am
F
G6
Am
F
sweet flow-ing love.
Yeah.
Cra - zy,
cra - zy, on
G6
Am
G
Gtr. 1: w/ Rhy. Fill 1 (1st meas.)
Gtr. 2: w/ Fill 2 (1st meas.)
F
Am
you. Let me go cra - zy, cra - zy on you, oo. Cra -
Gtr. 1: w/ *Rhy. Fig. 1 (1st 6 meas.)
Gtr. 2: w/ *Riff A (1st 6 meas.)
F
G6
Am
F
- zy on you, cra - zy on you.
Gtr. 4 (elec.)
f w/ dist.
Gtr. 5 (elec.)
f w/ dist.
*Beat 1 is tied from the previous meas., not struck.
G6
Am
G
Gtr. 1: w/ Rhy. Fill 1 (1st meas.)
Gtr. 2: w/ Fill 2 (1st meas.)
F
Am
Let me go cra - zy, cra - zy on you, yeah.
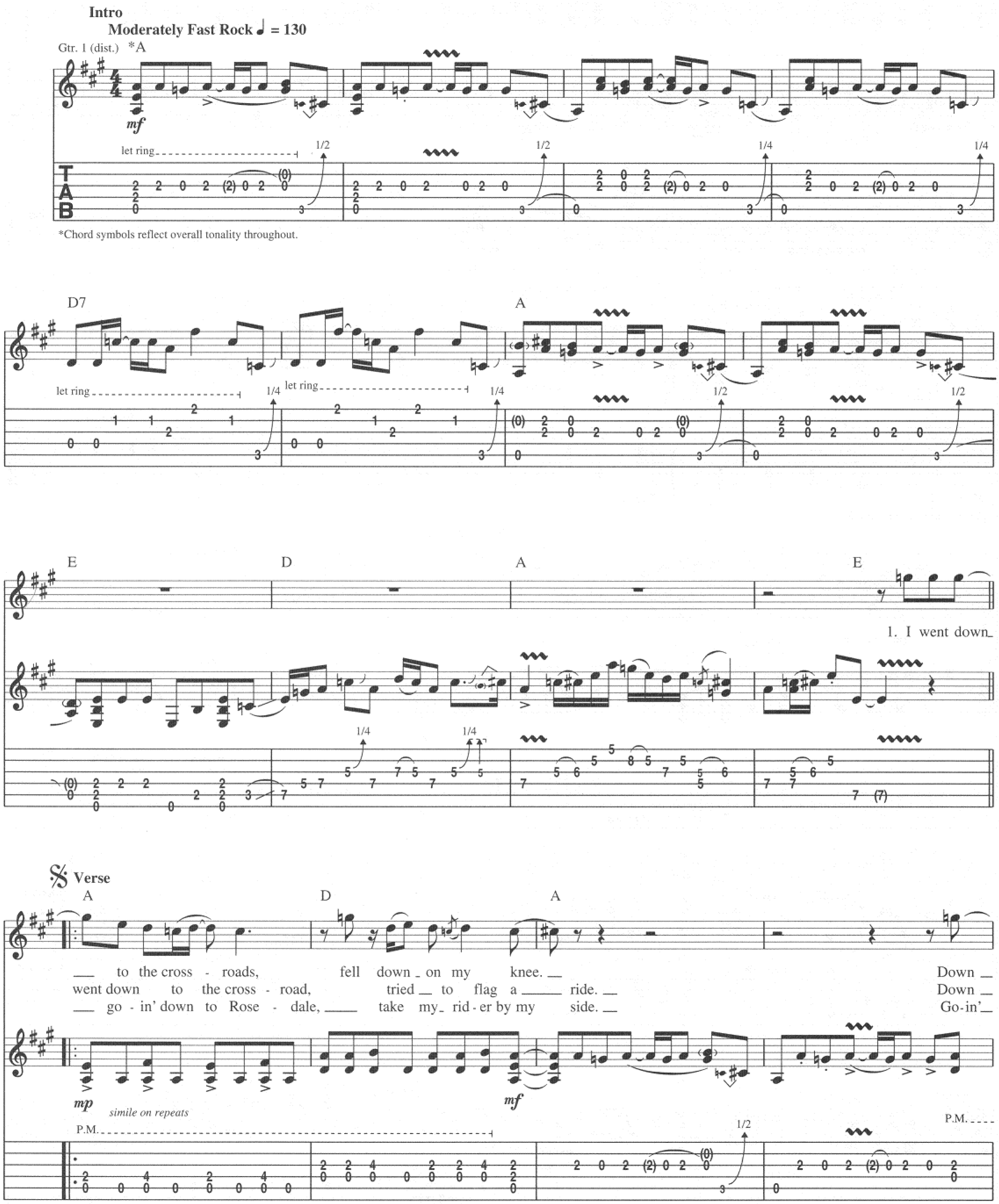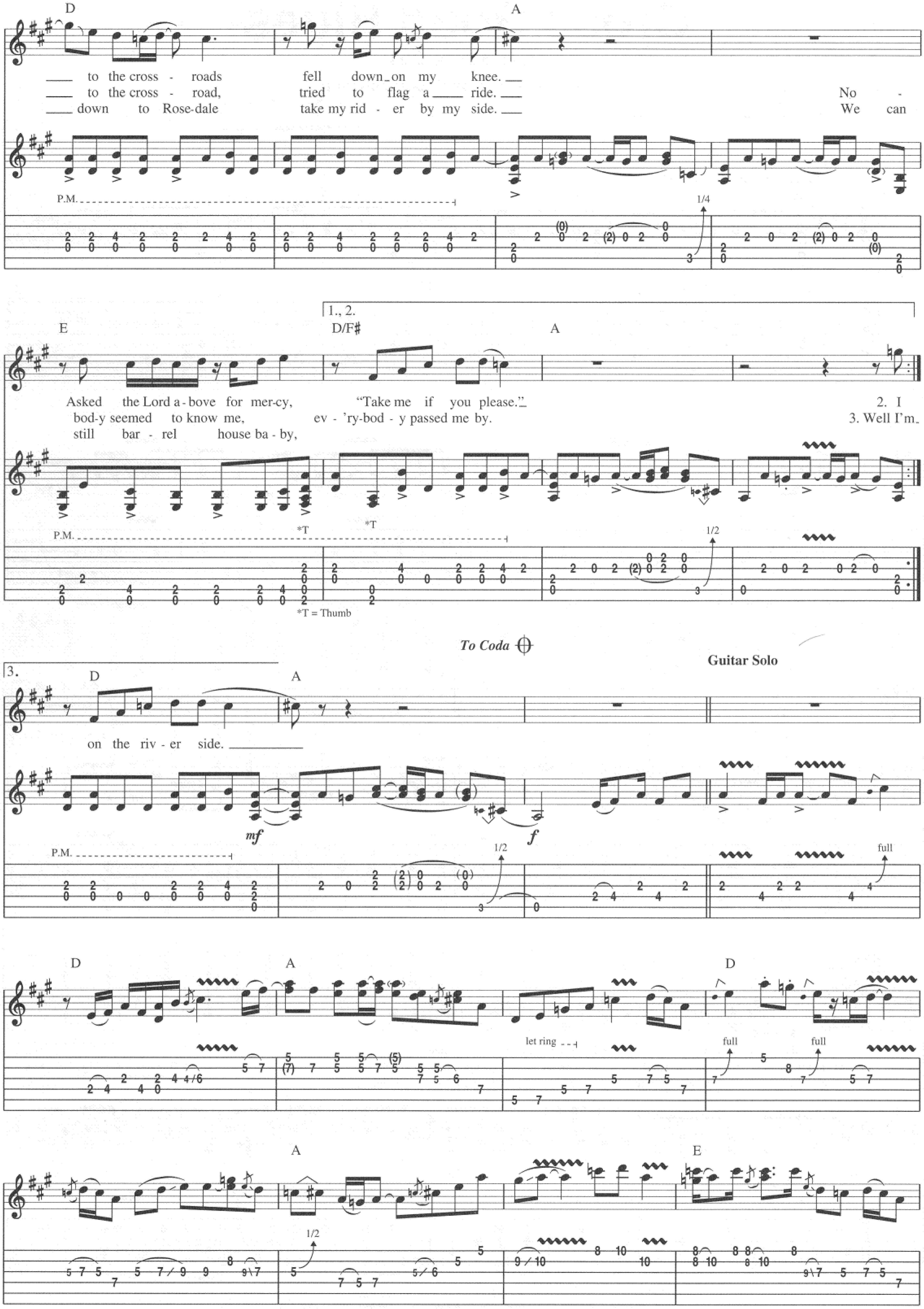


Gtr. 1: w/ *Rhy. Fig. 1 (1st 6 meas.)
Gtr. 2: w/ *Riff A (1st 6 meas.)
F
G6
Am
F
G6
(Oo.
Oo.
8va
* Beat 1 is tied from the previous meas., not struck.
Gtr. 1: w/ Rhy. Fill 1
Gtr. 2: w/ Fill 2
Am
G
F
Am
Oo.)
8va
grad. bend
8va
grad. bend
Interlude
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 4 & 5 tacet
Gtr. 2
F♯m
D6
C♯m
D
w/ clean tone
Gtr. 6 (elec.)
mp
w/ clean tone
(cont. in slashes)
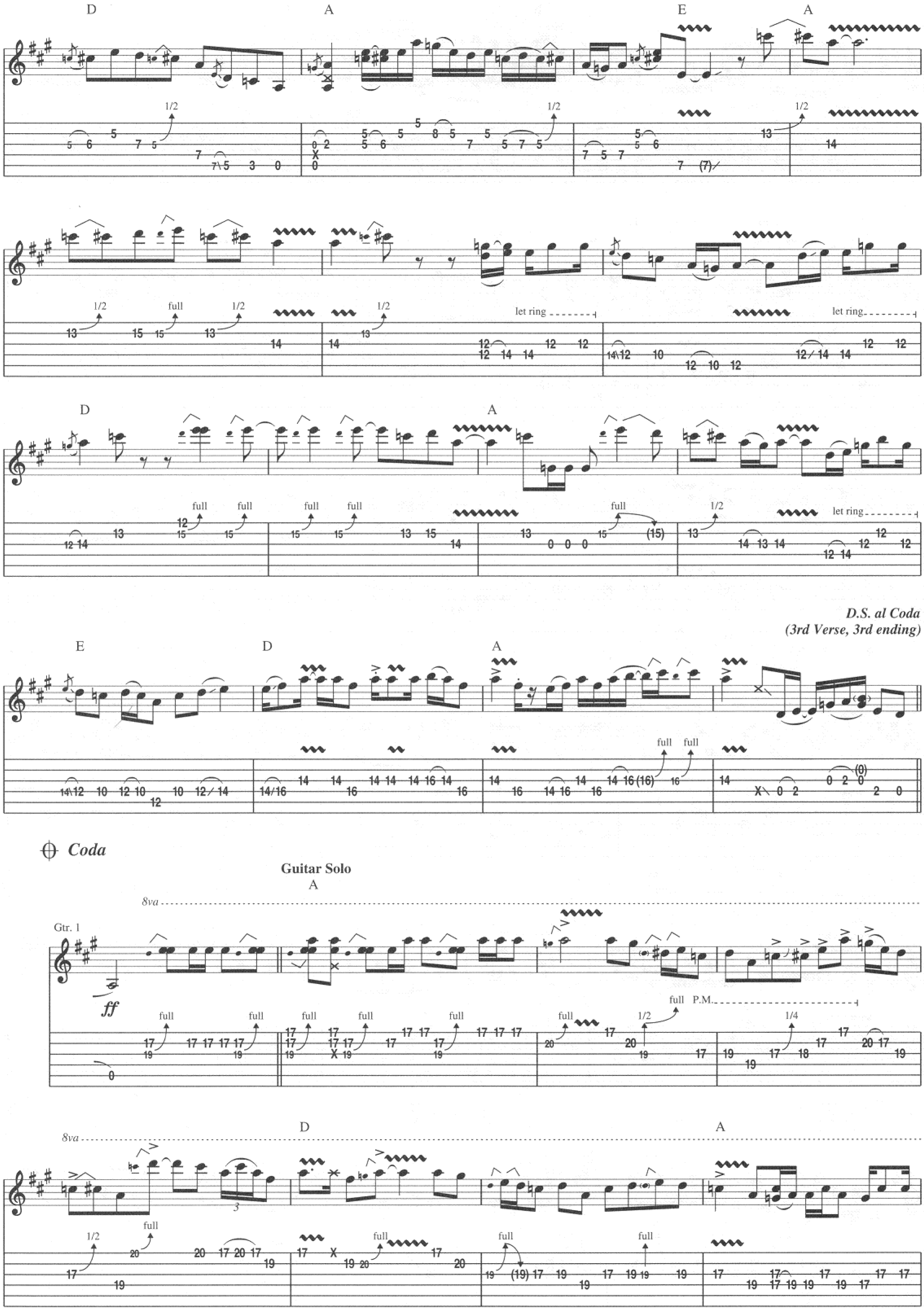

C♯m
D
C♯m
Gtr. 6
Gtr. 2
Bm
Gtr. 3: w/ Riff B
A
hold bend
hold bend
Gtrs. 2 & 6 tacet
E
Bkgd. Voc.: w/ Voc. Fig. 2
F♯m11/E
Emaj7
Gtr. 1
Aadd9/E
Asus 2/4 /E
Outro-Chorus
Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)
Gtr. 2: w/ Riff A (1st 6 meas.)
Am
F
G6
Am
F
G6
Cra - zy on you, cra - zy on you. Let me go
Gtr. 1: w/ *Rhy. Fill 1
Gtr. 2: w/ *Fill 2
Am
G
F
Am
cra - zy, cra - zy on you, oh.
* Last meas. w/ fermata.

Cross Road Blues
(Crossroads)
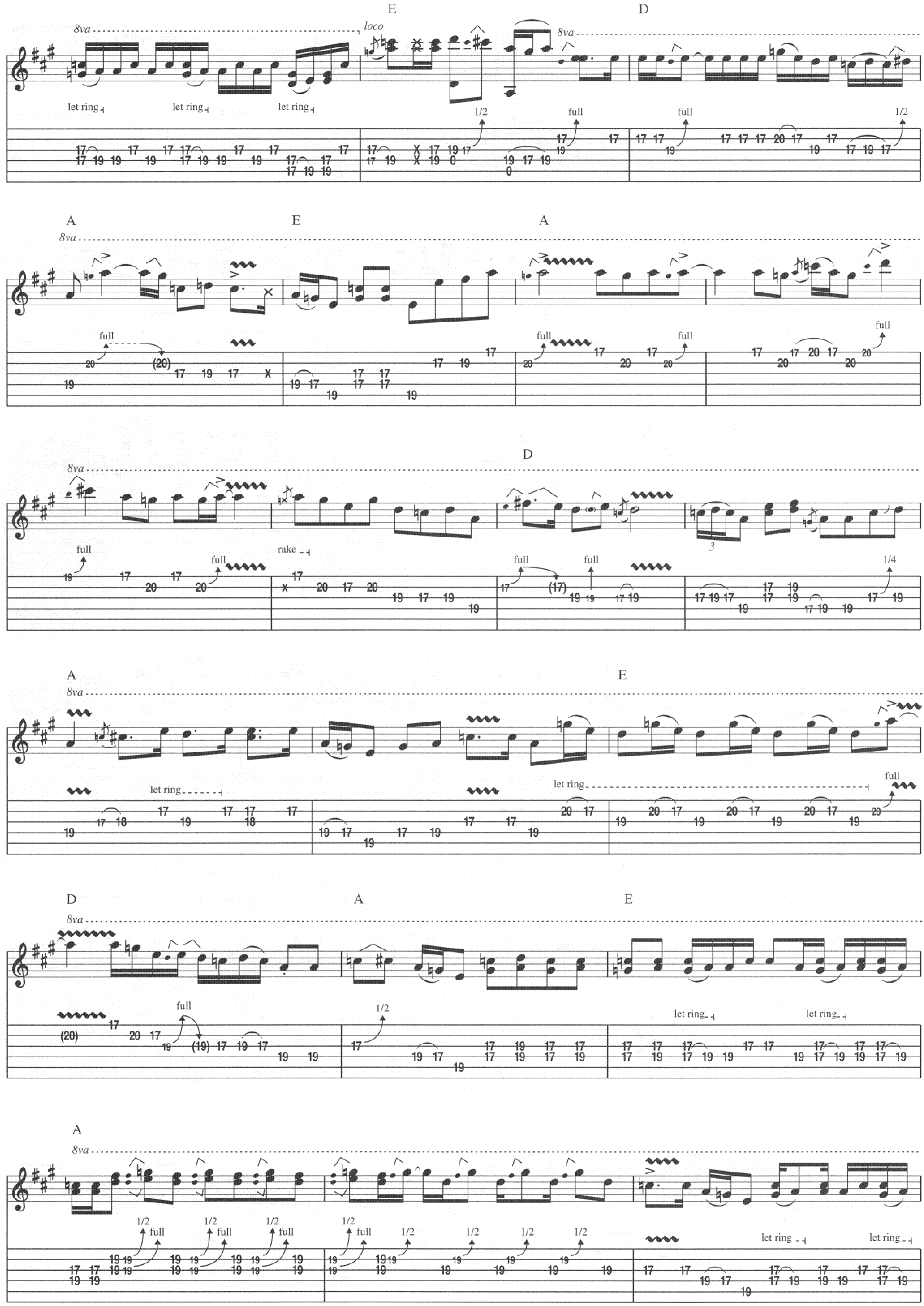
Words and Music by Robert Johnson
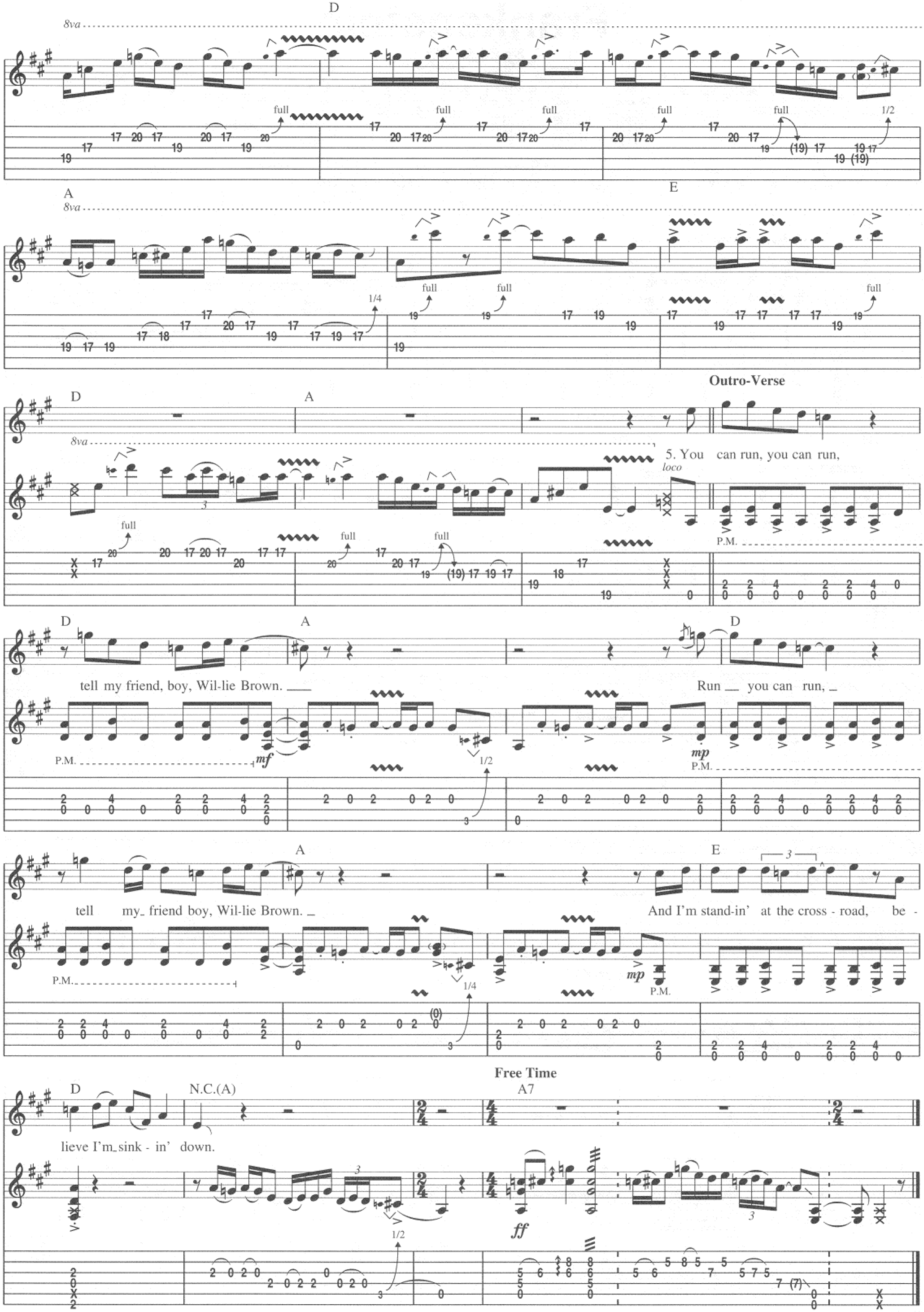



D
A
to the cross - roads
fell down on my knee.
to the cross - road,
tried to flag a ride.
down to Rose-dale
take my rid - er by my side.
No -
We can
P.M.
1/4
1., 2.
E
D/F♯
A
Asked the Lord a - bove for mer-cy,
"Take me if you please."
2. I
bod-y seemed to know me,
ev - 'ry-bod - y passed me by.
3. Well I'm
still bar - rel house ba - by,
*T
1/2
*T = Thumb
To Coda
Guitar Solo
3.
on the riv - er side.
mf
f
full
let ring
E
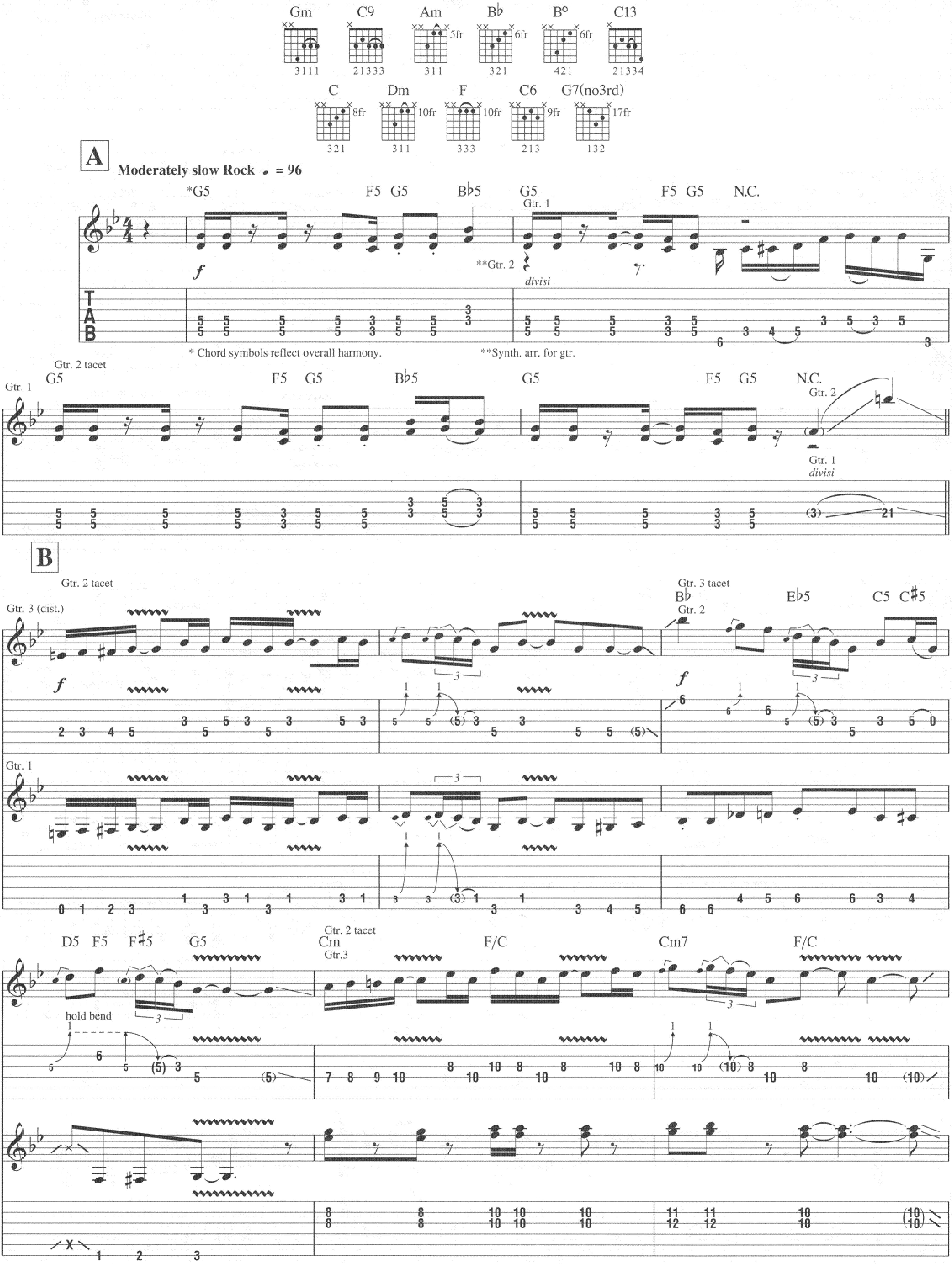


D
A
E
A
let ring
D
A
E
D
A
D.S. al Coda
(3rd Verse, 3rd ending)
Coda
Guitar Solo
A
8va
Gtr. 1
ff
P.M.
D
A
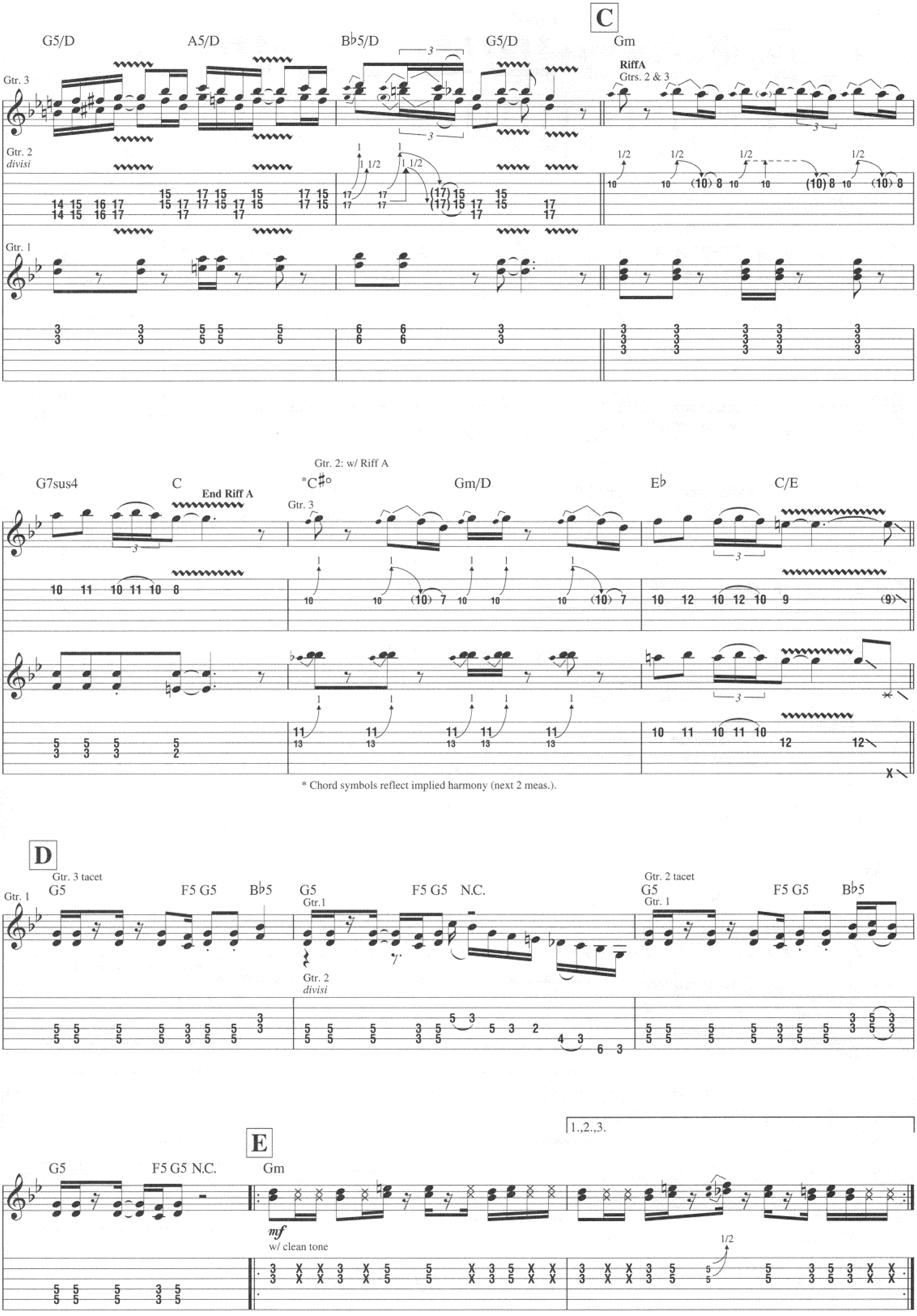

E
D
8va
loco
let ring
full
1/2
A
E
A
rake
D
1/4
3
A
E
D
A
E
A
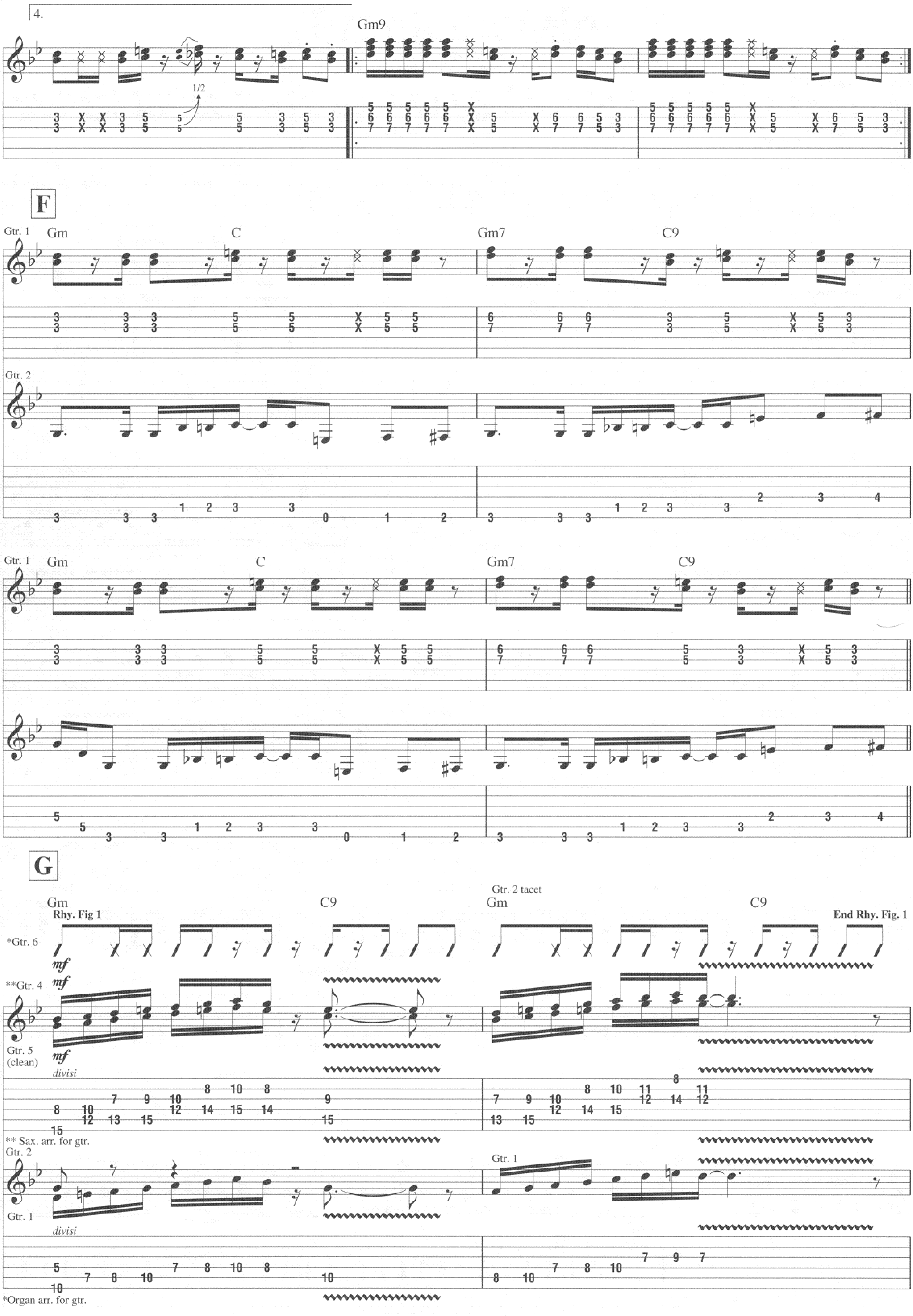

D
A
E
Outro-Verse
5. You can run, you can run,
tell my friend, boy, Wil-lie Brown.
Run you can run,
tell my friend boy, Wil-lie Brown.
And I'm stand-in' at the cross-road, be-
lieve I'm sink-in' down.
Free Time
N.C.(A)
A7

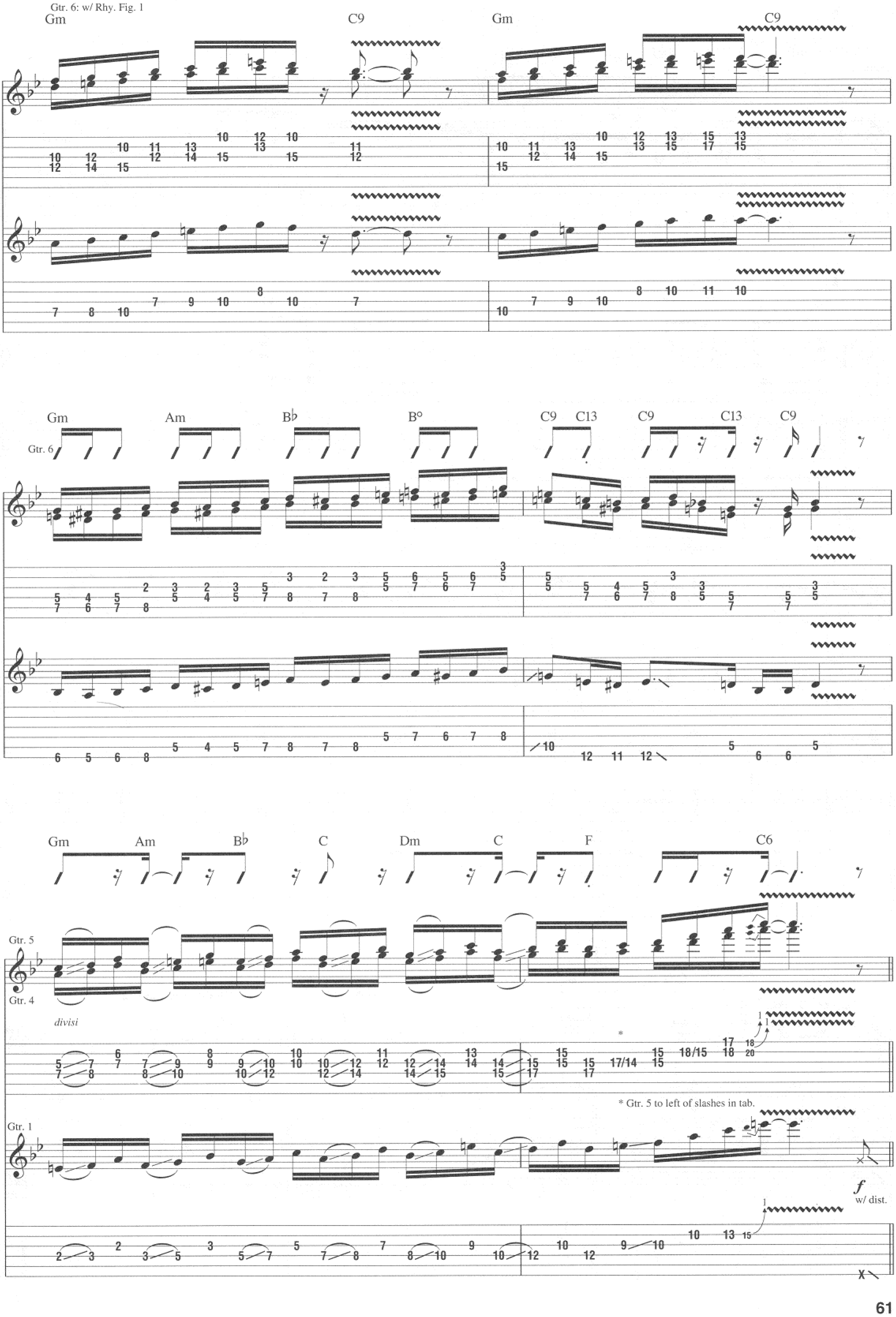
Frankenstein
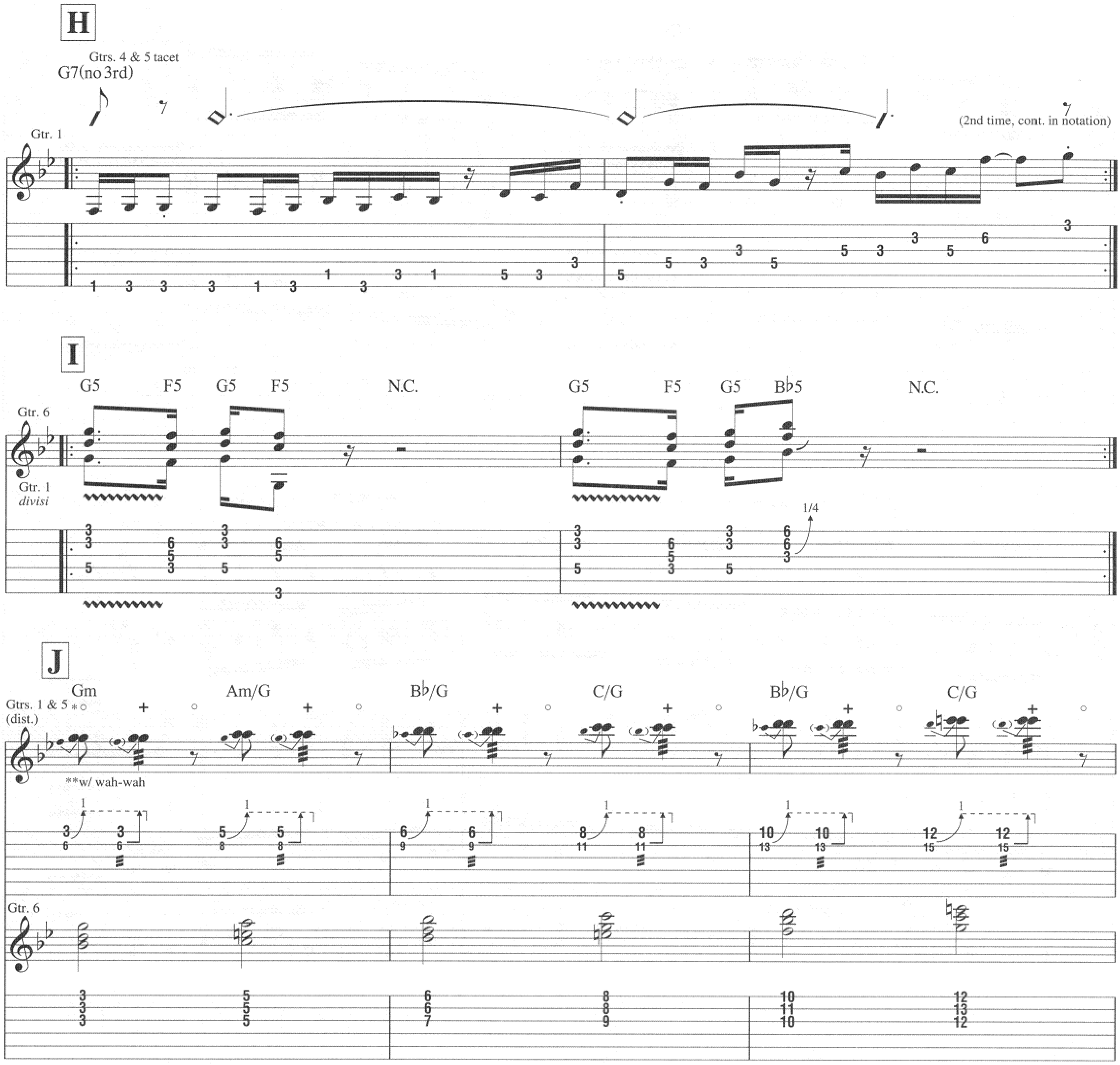
By Edgar Winter



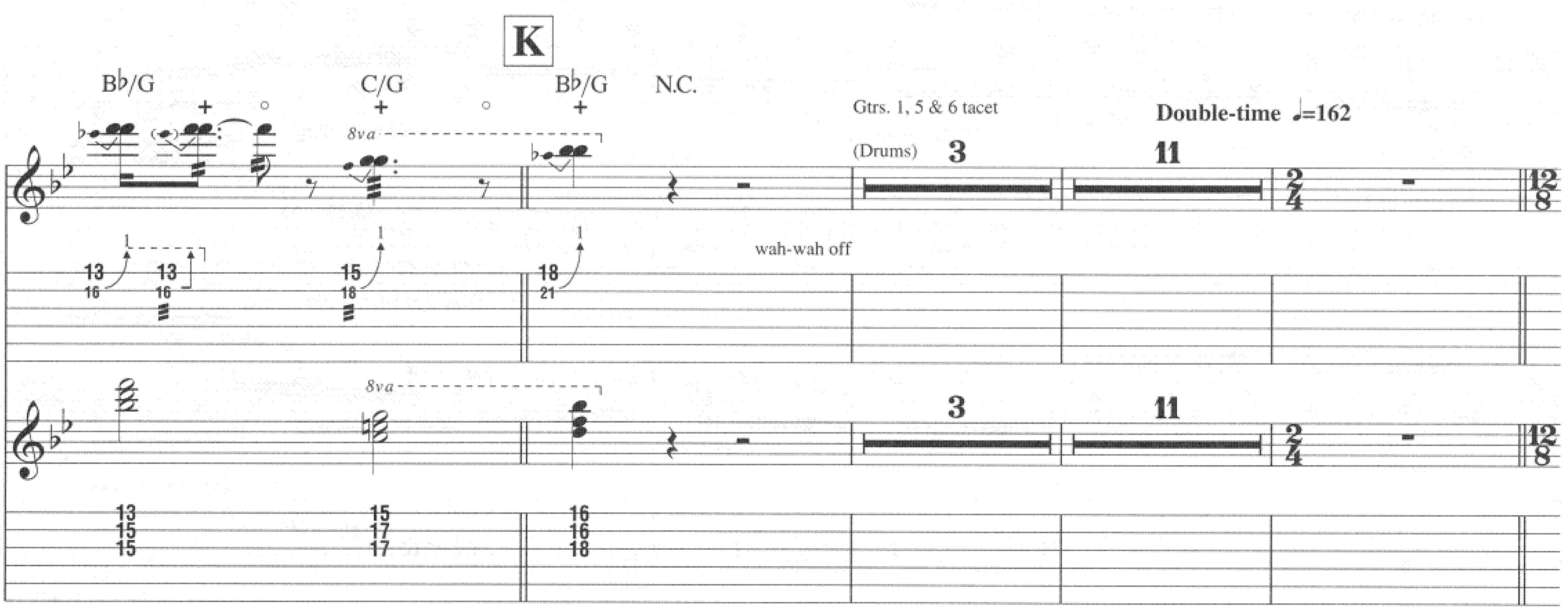

C
G5/D
A5/D
B♭5/D
G5/D
Gm
Gtr. 3
Riff A
Gtrs. 2 & 3
Gtr. 2
divisi
Gtr. 1
G7sus4
C
End Riff A
Gtr. 2: w/ Riff A
*C♯°
Gm/D
E♭
C/E
* Chord symbols reflect implied harmony (next 2 meas.).
D
Gtr. 3 tacet
G5
F5 G5
B♭5
N.C.
Gtr. 2 tacet
E
1.,2.,3.
Gm
mf
w/ clean tone
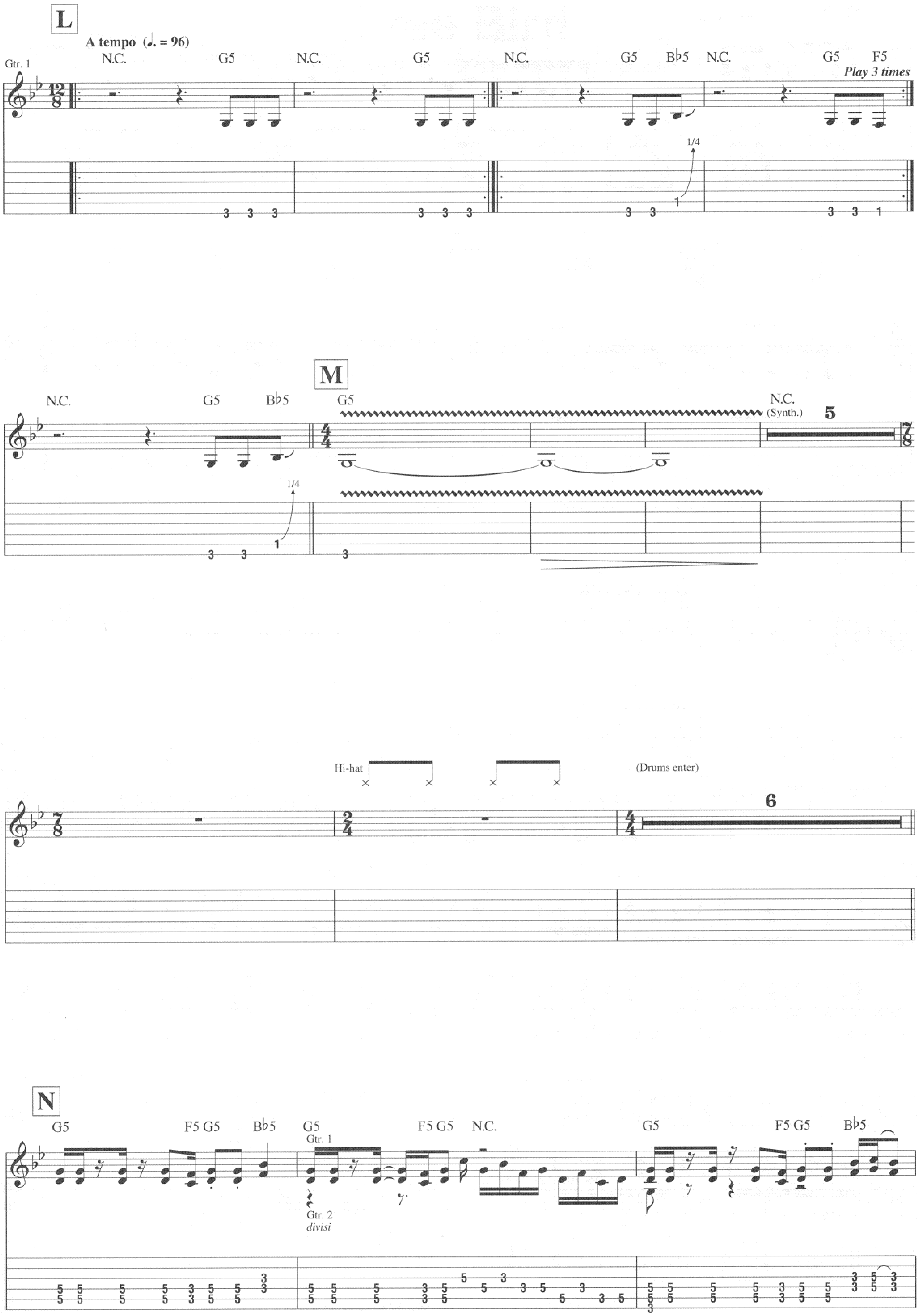

4.
Gm9
1/2
F
Gtr. 1
Gm
C
Gm7
C9
Gtr. 2
G
Gtr. 2 tacet
Rhy. Fig 1
End Rhy. Fig. 1
*Gtr. 6
**Gtr. 4
mf
Gtr. 5
(clean)
divisi
** Sax. arr. for gtr.
*Organ arr. for gtr.

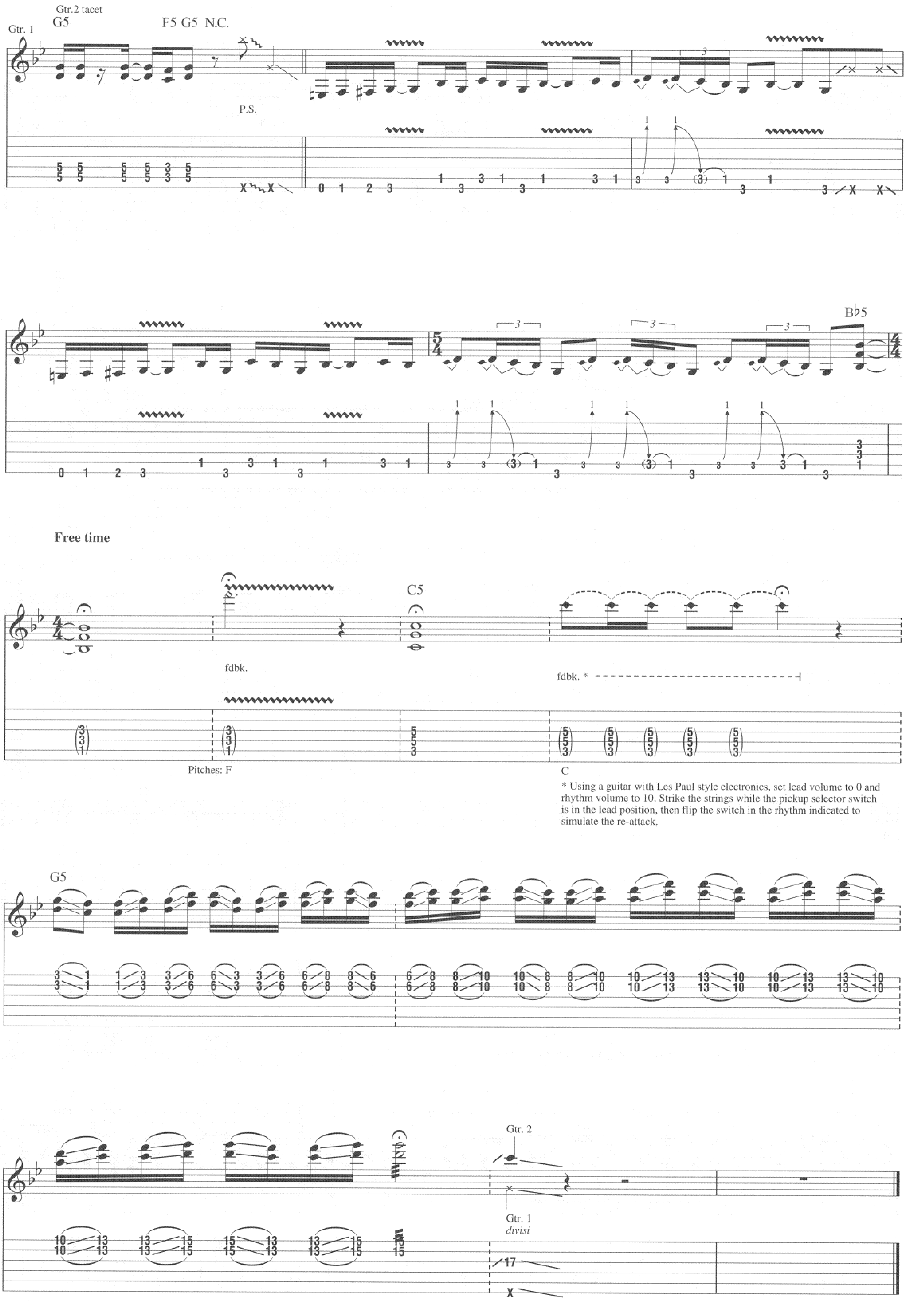

Gtr. 6: w/ Rhy. Fig. 1
Gm
C9
Gm
C9
Gm
Am
B♭
B°
C9
C13
C9
C13
C9
Gtr. 6
Gm
Am
B♭
C
Dm
C
F
C6
Gtr. 5
Gtr. 4
divisi
* Gtr. 5 to left of slashes in tab.
Gtr. 1
w/ dist.



*Wah indications: ○= open (toe up); + = closed (toe down)
**Gtr. 1 only.
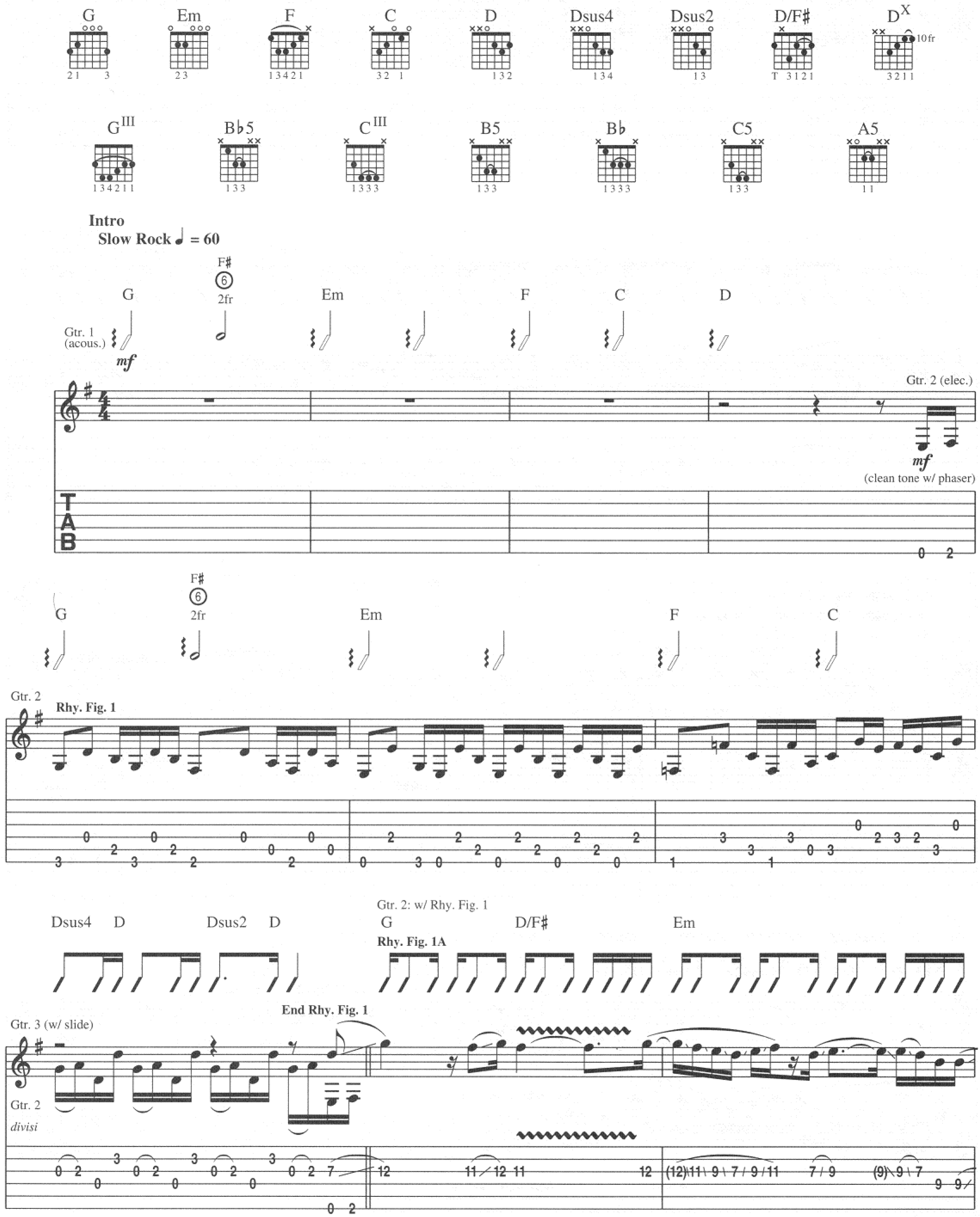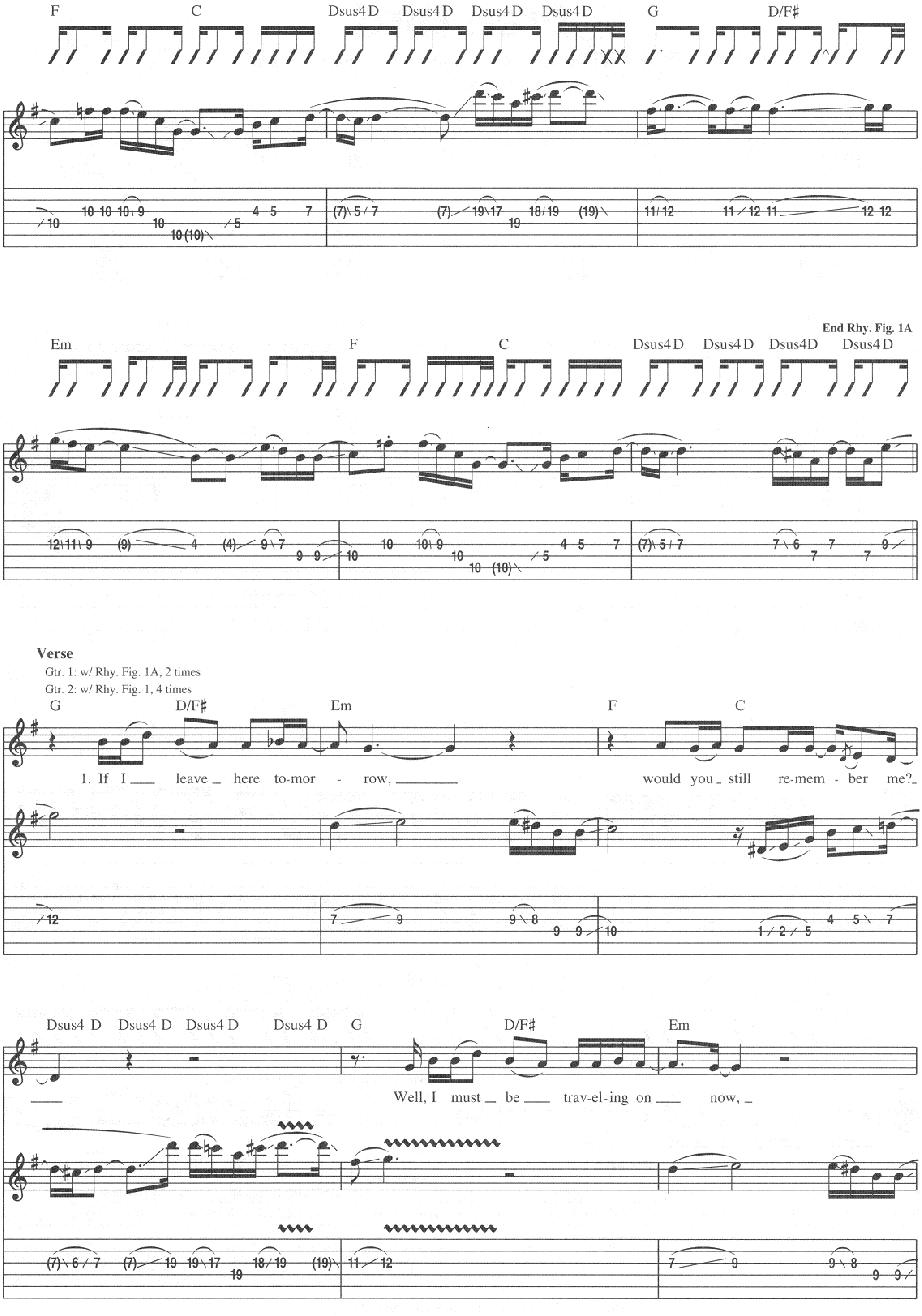



L
A tempo (♩. = 96)
Gtr. 1
N.C.
G5
B♭5
F5
Play 3 times
1/4
M
N.C.
(Synth.)
Hi-hat
(Drums enter)
N
Gtr. 1
Gtr. 2
divisi
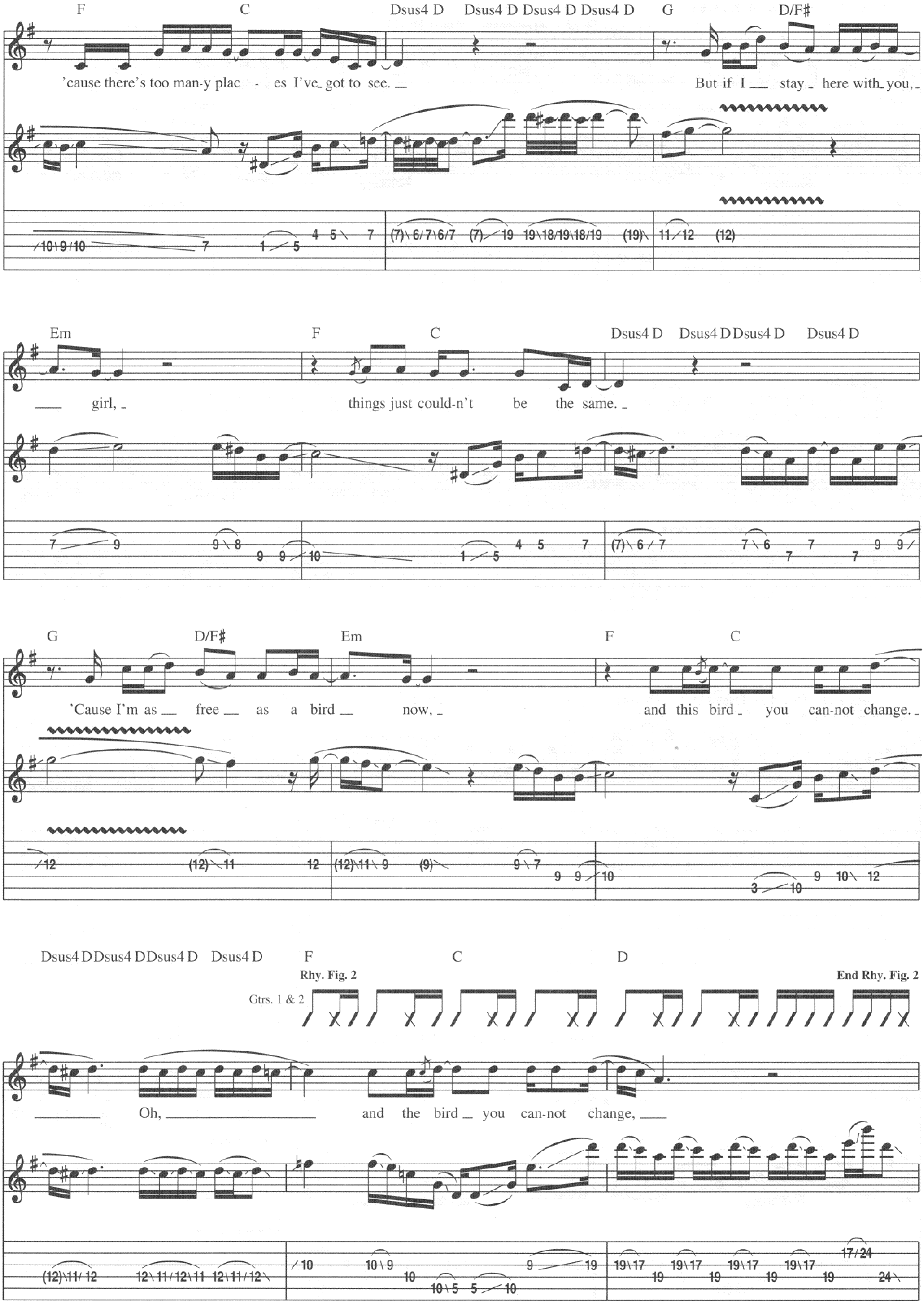

Gtr.2 tacet
Gtr. 1
G5
F5 G5 N.C.
P.S.
B♭5
Free time
fdbk.
C5
fdbk. *
Pitches: F
C
* Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.
G5
Gtr. 2
Gtr. 1
divisi
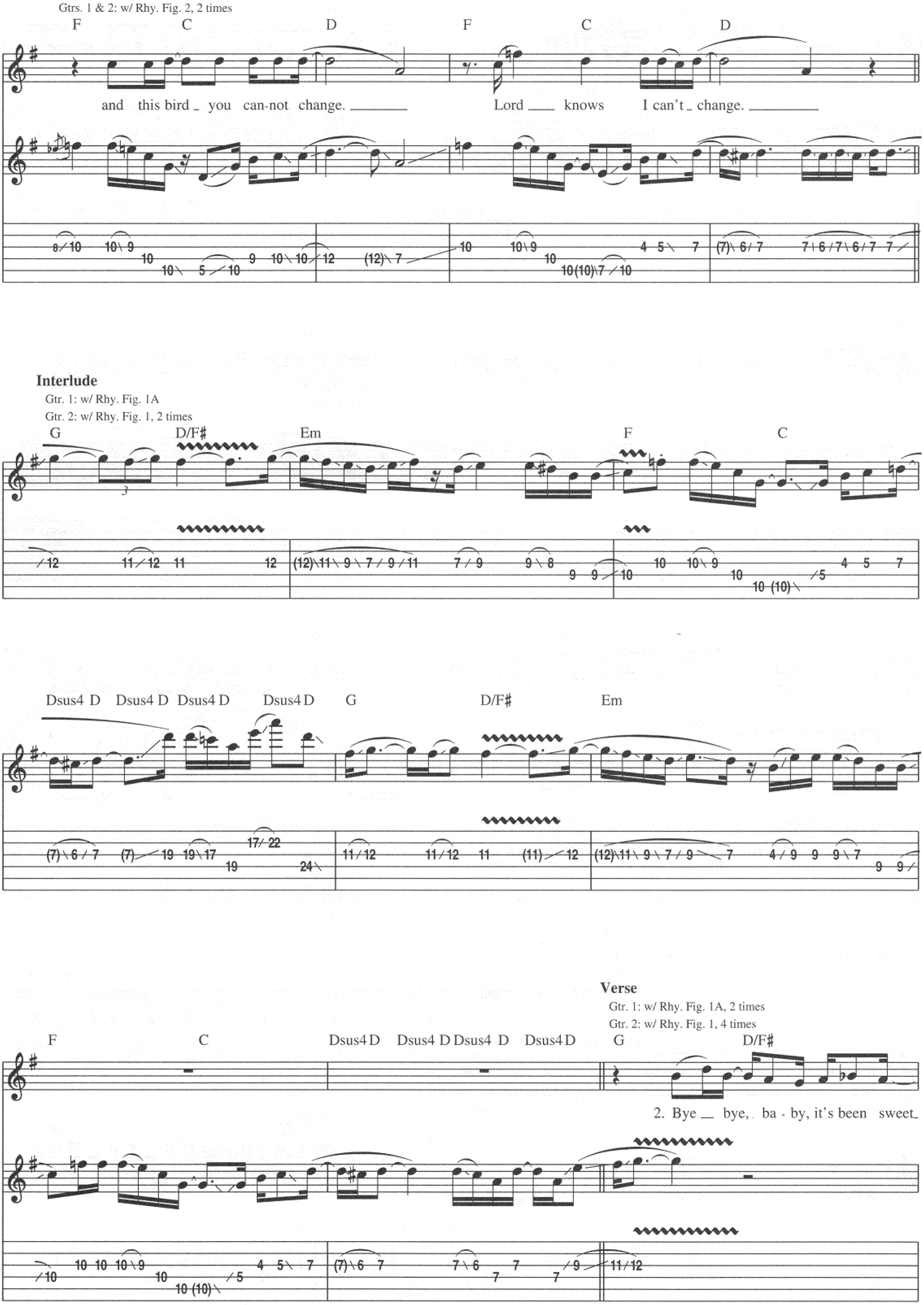
Free Bird
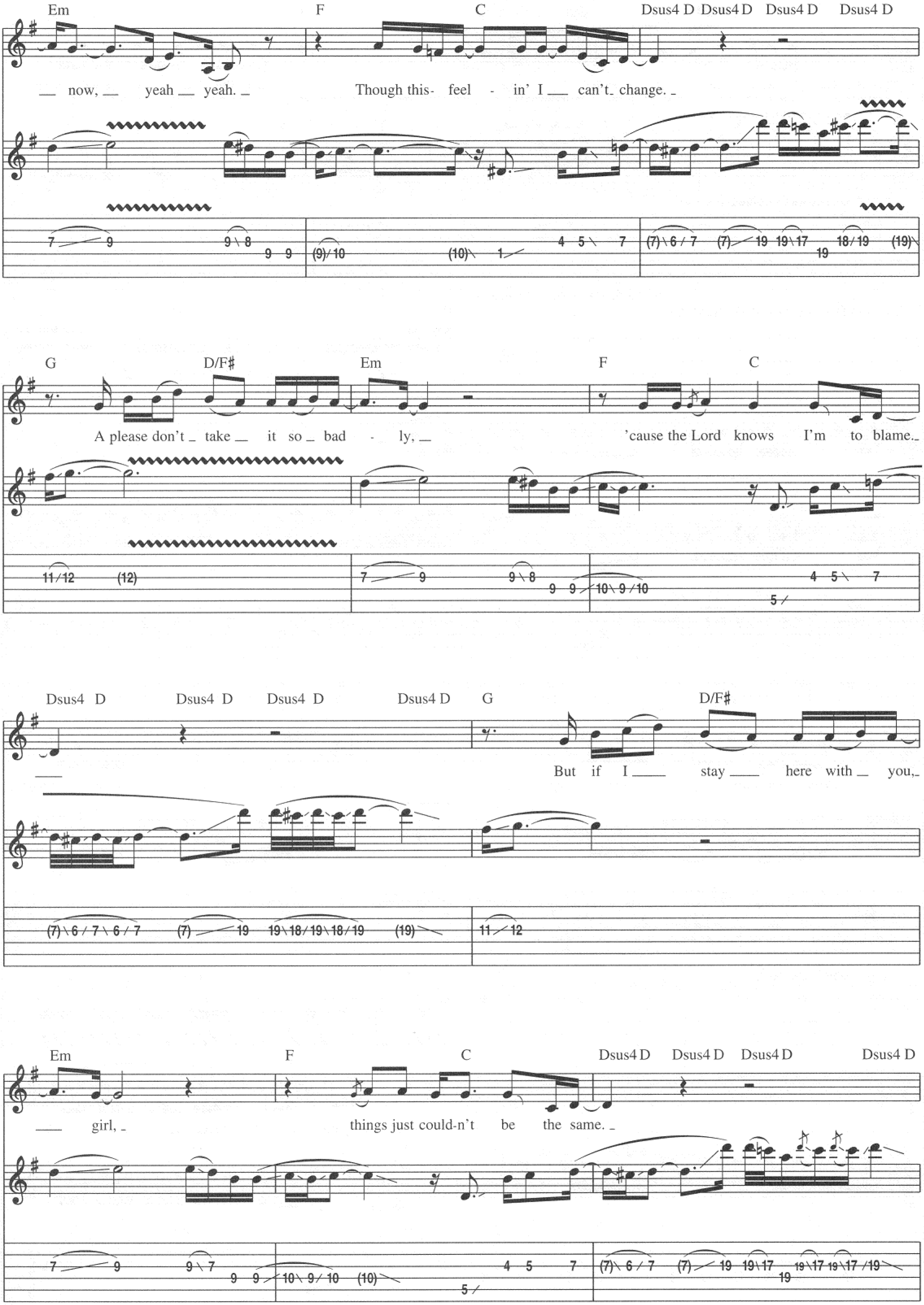
Words and Music by Allen Collins and Ronnie Van Zant
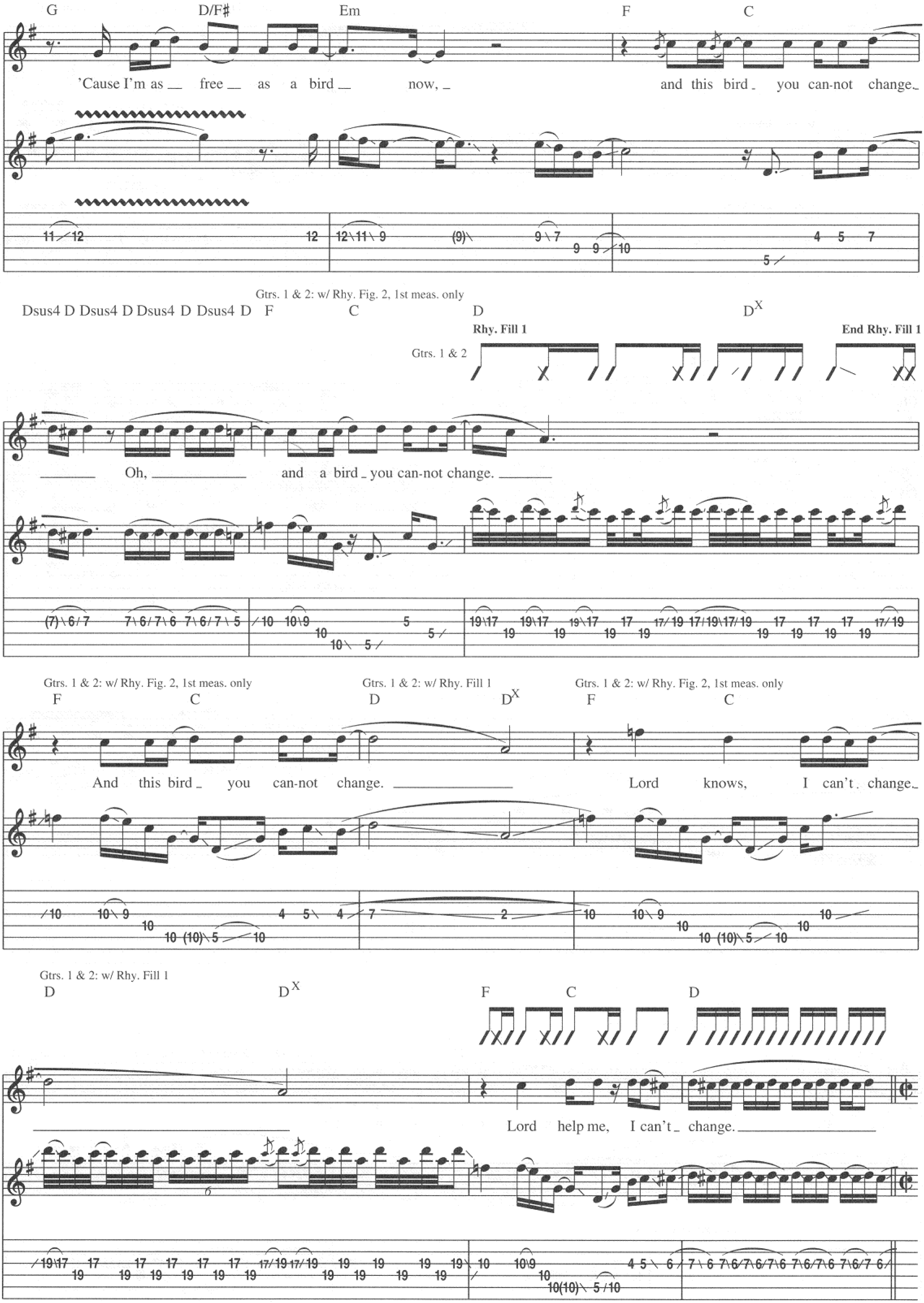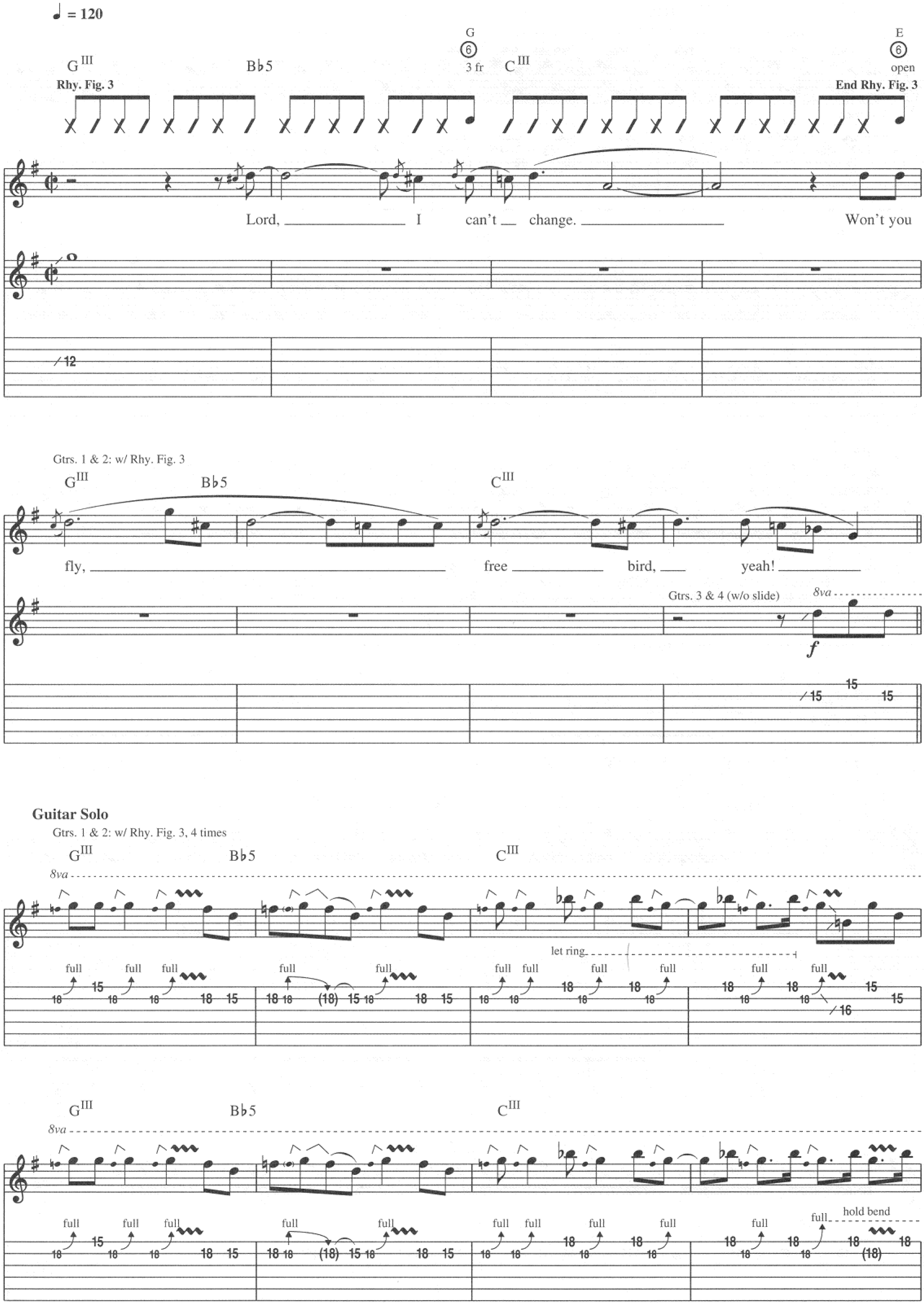



F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F#
End Rhy. Fig. 1A
Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D
Verse
Gtr. 1: w/ Rhy. Fig. 1A, 2 times
Gtr. 2: w/ Rhy. Fig. 1, 4 times
G D/F# Em F C
1. If I leave here to-mor - row, would you still re-mem - ber me?
Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F# Em
Well, I must be trav-el-ing on now,
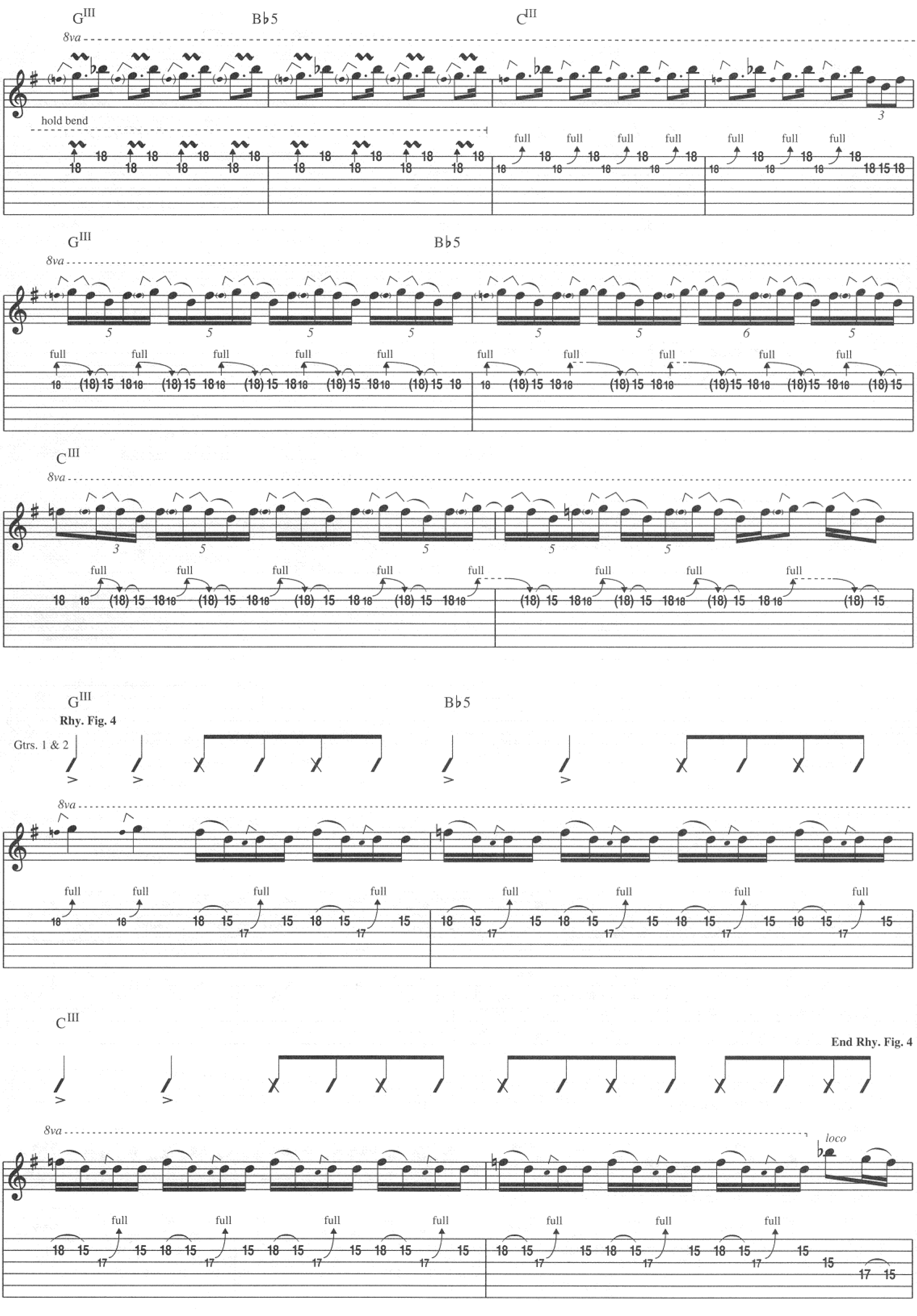

F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F#
'cause there's too man-y plac - es I've got to see. But if I stay here with you,
Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D
girl, things just could-n't be the same.
G D/F# Em F C
'Cause I'm as free as a bird now, and this bird you can-not change.
Dsus4 D Dsus4 D Dsus4 D Dsus4 D F C D
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2
Oh, and the bird you can-not change,
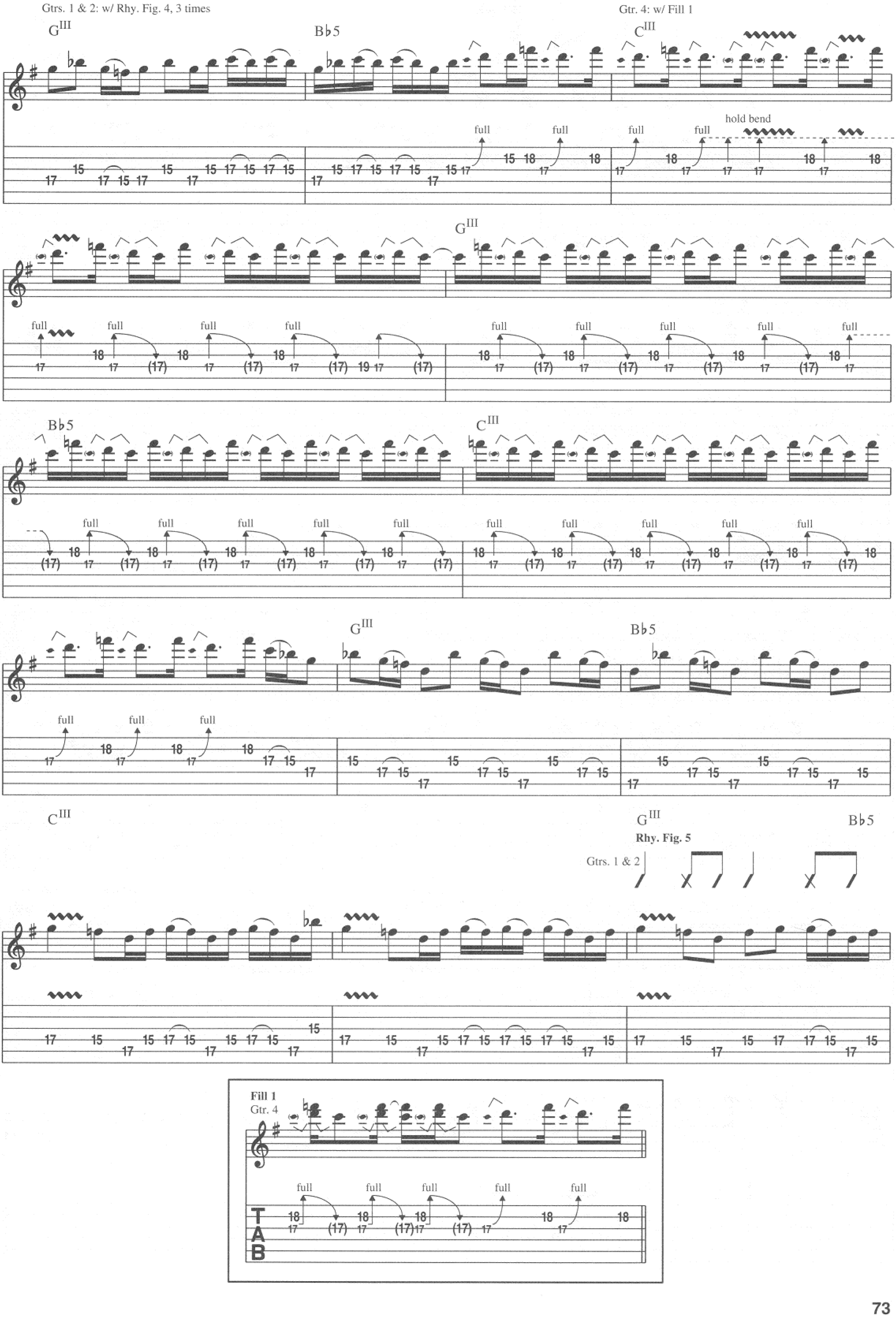

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times
F C D F C D
and this bird _ you can-not change. _______ Lord ___ knows I can't _ change. _________
Interlude
Gtr. 1: w/ Rhy. Fig. 1A
Gtr. 2: w/ Rhy. Fig. 1, 2 times
G D/F# Em F C
Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F# Em
Verse
Gtr. 1: w/ Rhy. Fig. 1A, 2 times
Gtr. 2: w/ Rhy. Fig. 1, 4 times
F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F#
2. Bye __ bye,. ba - by, it's been sweet _
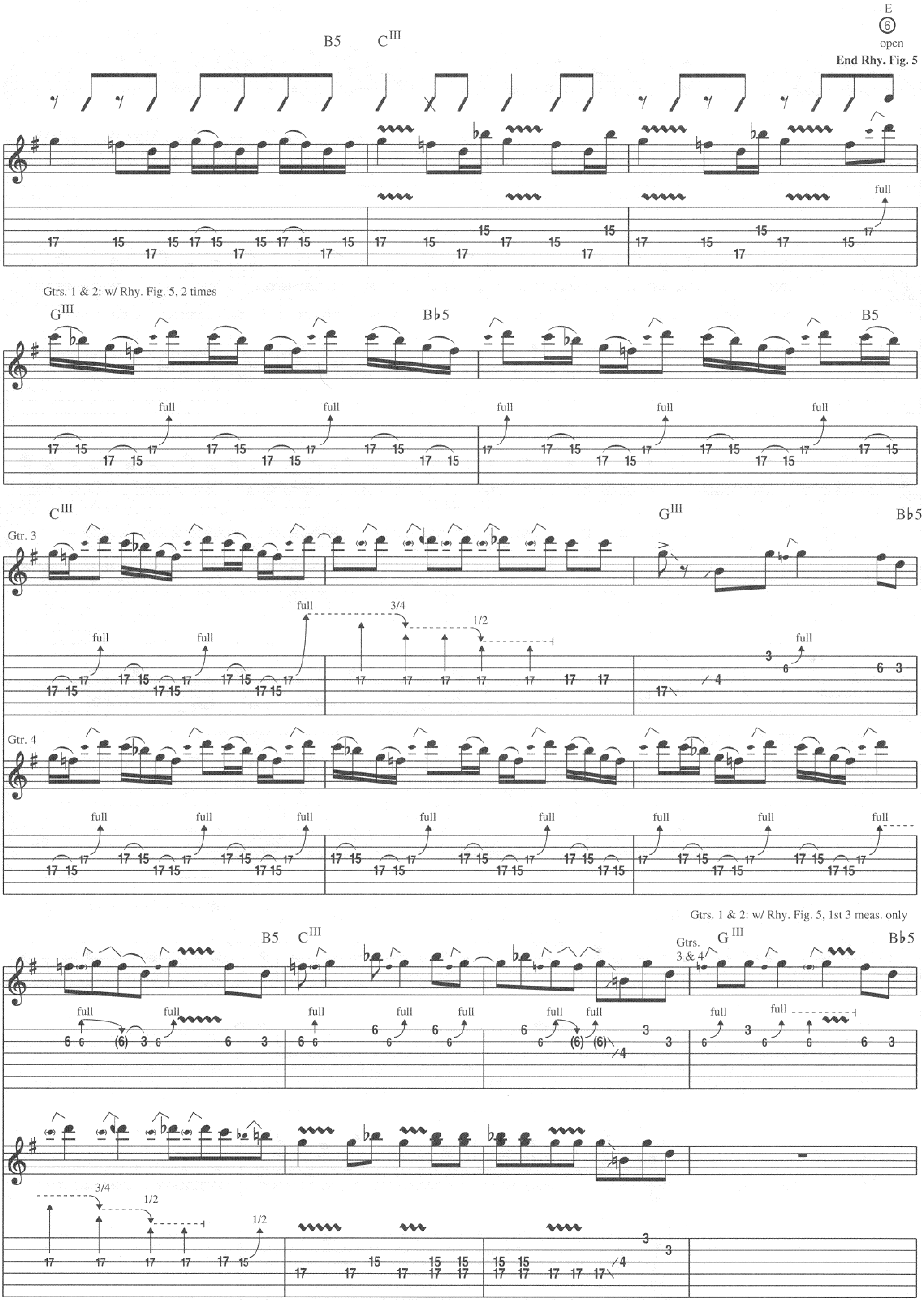

Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D
now, yeah yeah. Though this feel - in' I can't change.
G D/F♯ Em F C
A please don't take it so bad - ly, 'cause the Lord knows I'm to blame.
Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F♯
But if I stay here with you,
Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D
girl, things just could-n't be the same.
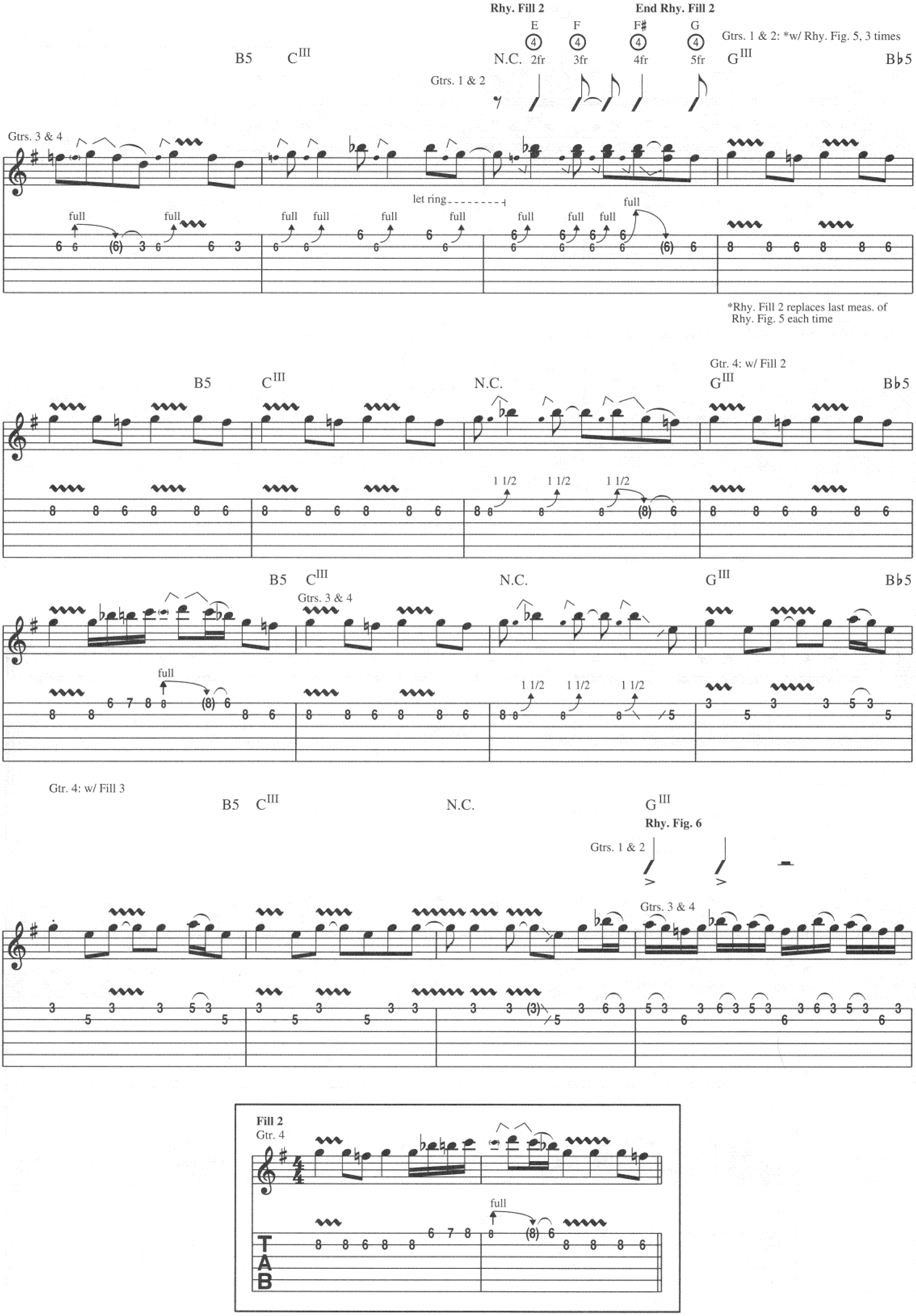

G D/F# Em F C
'Cause I'm as free as a bird now, and this bird you can-not change.
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas. only
Dsus4 D Dsus4 D Dsus4 D Dsus4 D F C D D^X
Rhy. Fill 1
End Rhy. Fill 1
Gtrs. 1 & 2
Oh, and a bird you can-not change.
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas. only
F C
Gtrs. 1 & 2: w/ Rhy. Fill 1
D D^X
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas. only
F C
And this bird you can-not change. Lord knows, I can't change.
Gtrs. 1 & 2: w/ Rhy. Fill 1
D D^X F C D
Lord help me, I can't change.
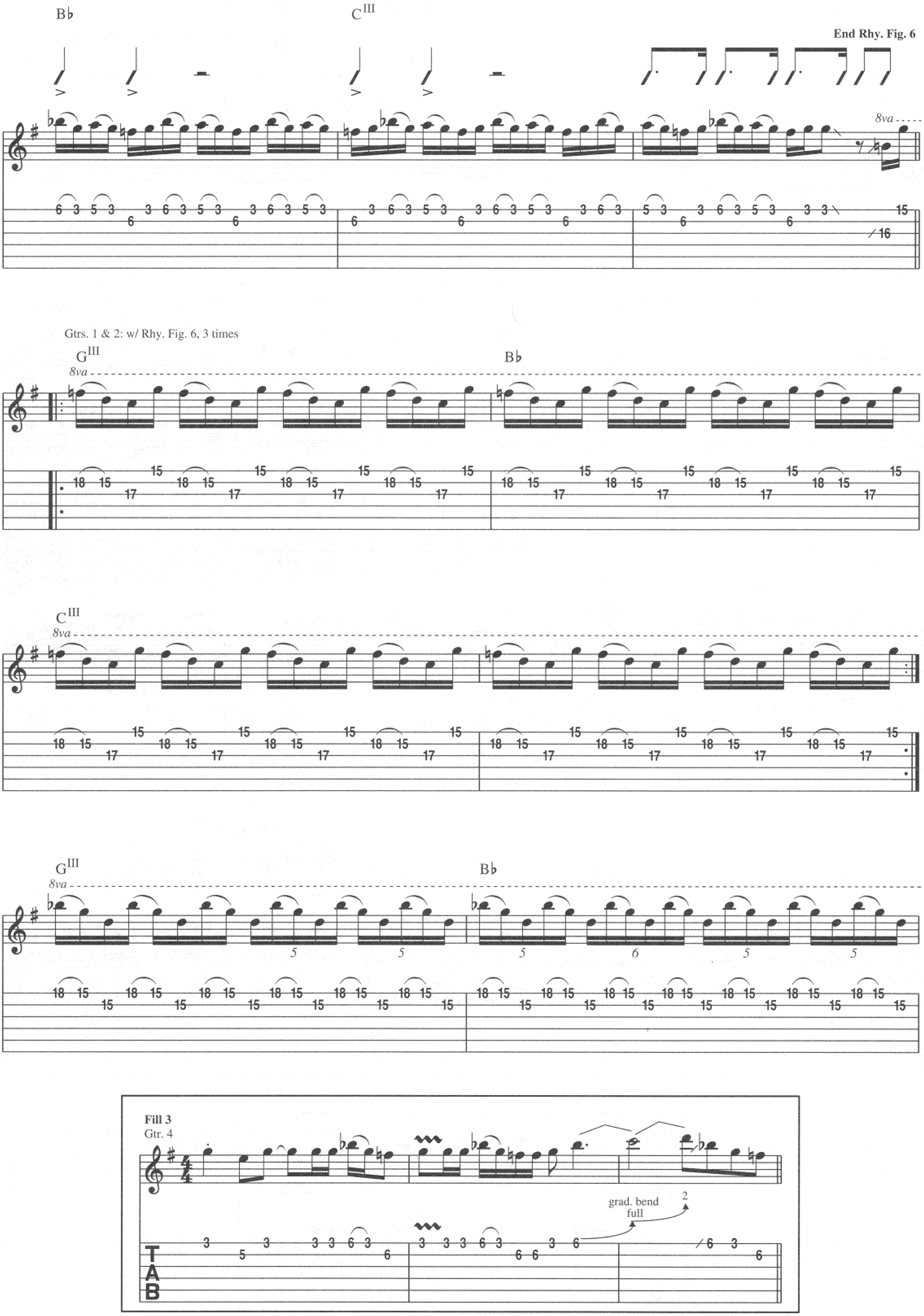

♩ = 120
Rhy. Fig. 3
End Rhy. Fig. 3
G III
B♭5
C III
3 fr
open
Lord, I can't change. Won't you
Gtrs. 1 & 2: w/ Rhy. Fig. 3
fly, free bird, yeah!
Gtrs. 3 & 4 (w/o slide)
8va
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 4 times
let ring
full
hold bend
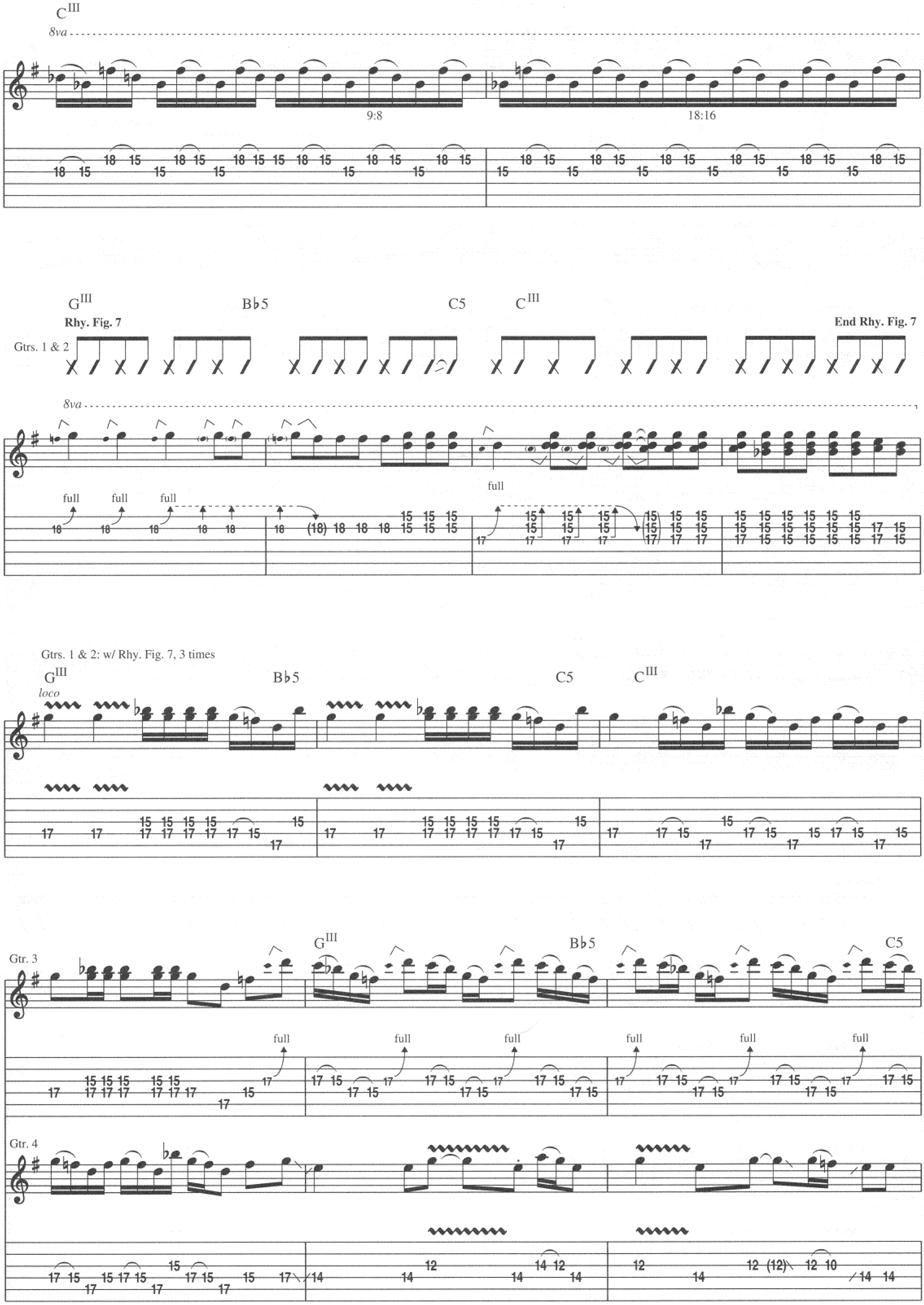

G III
B♭5
C III
8va
hold bend
full
Rhy. Fig. 4
Gtrs. 1 & 2
End Rhy. Fig. 4
loco
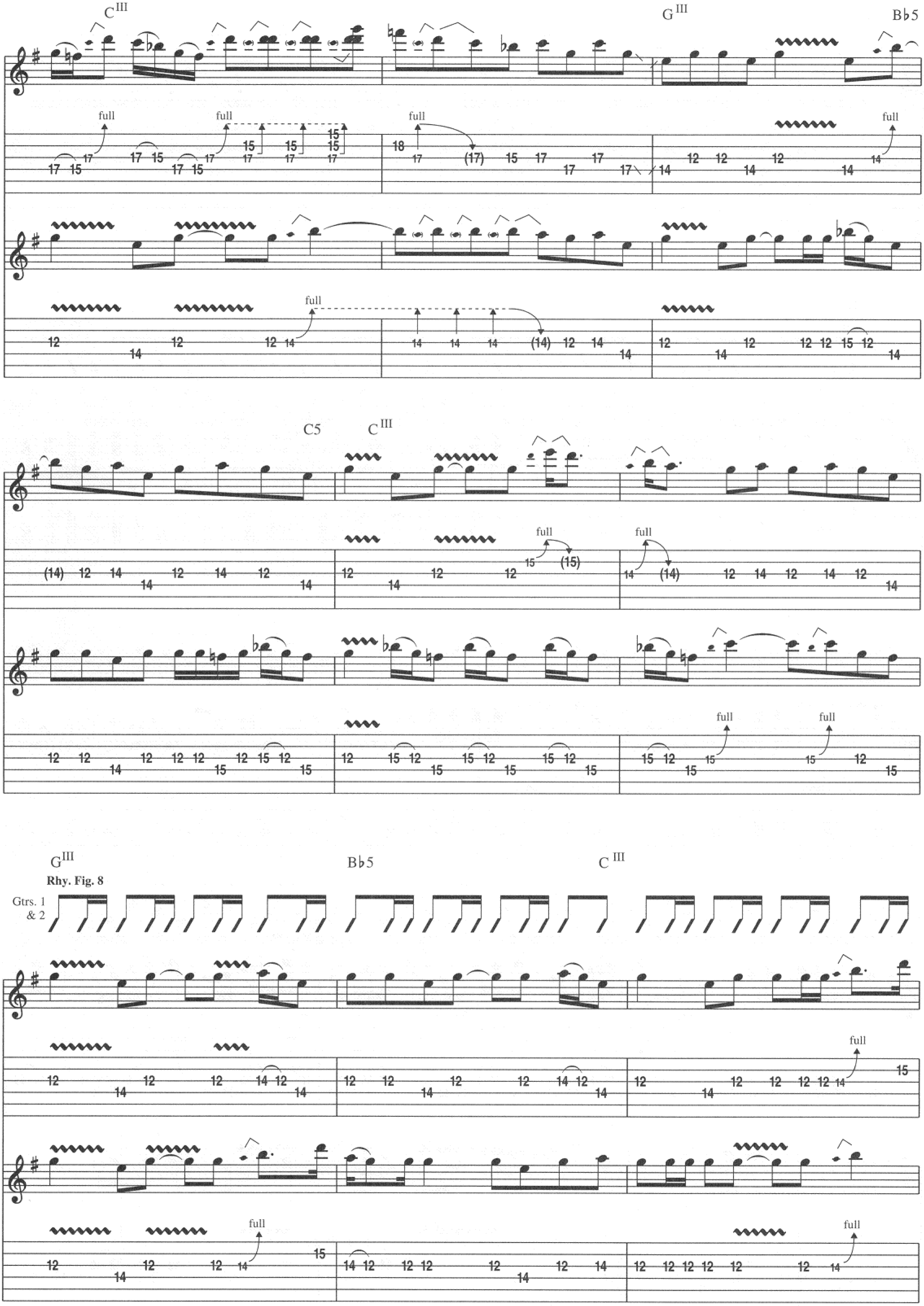

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 times
Gtr. 4: w/ Fill 1
G III
B♭5
C III
full
hold bend
Rhy. Fig. 5
Gtrs. 1 & 2
Fill 1
Gtr. 4
TAB
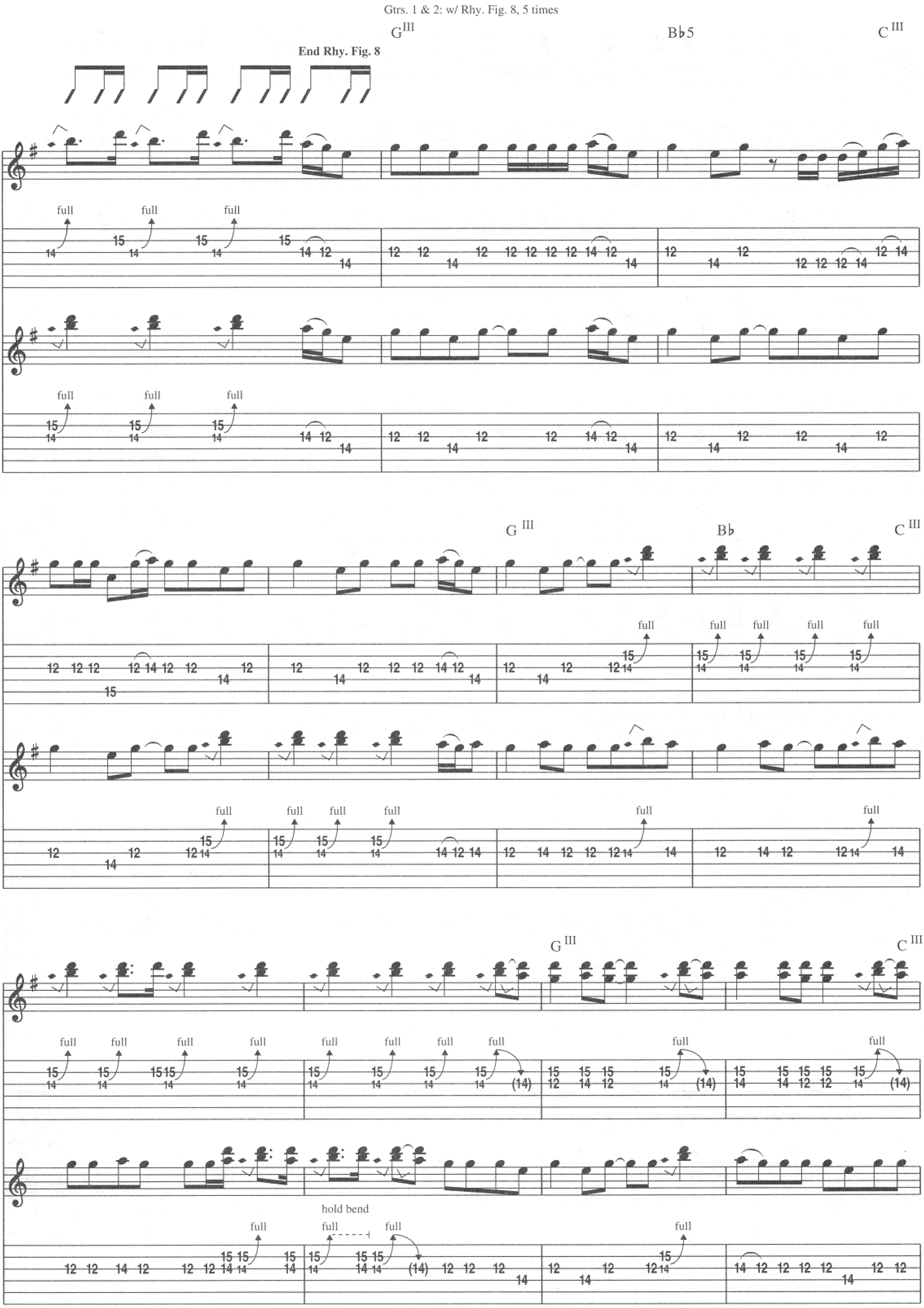

E
6
open
End Rhy. Fig. 5
B5
C III
Gtrs. 1 & 2: w/ Rhy. Fig. 5, 2 times
G III
B♭5
B5
C III
Gtr. 3
G III
B♭5
Gtr. 4
B5
C III
Gtrs. 1 & 2: w/ Rhy. Fig. 5, 1st 3 meas. only
Gtrs. 3 & 4
G III
B♭5
full
3/4
1/2
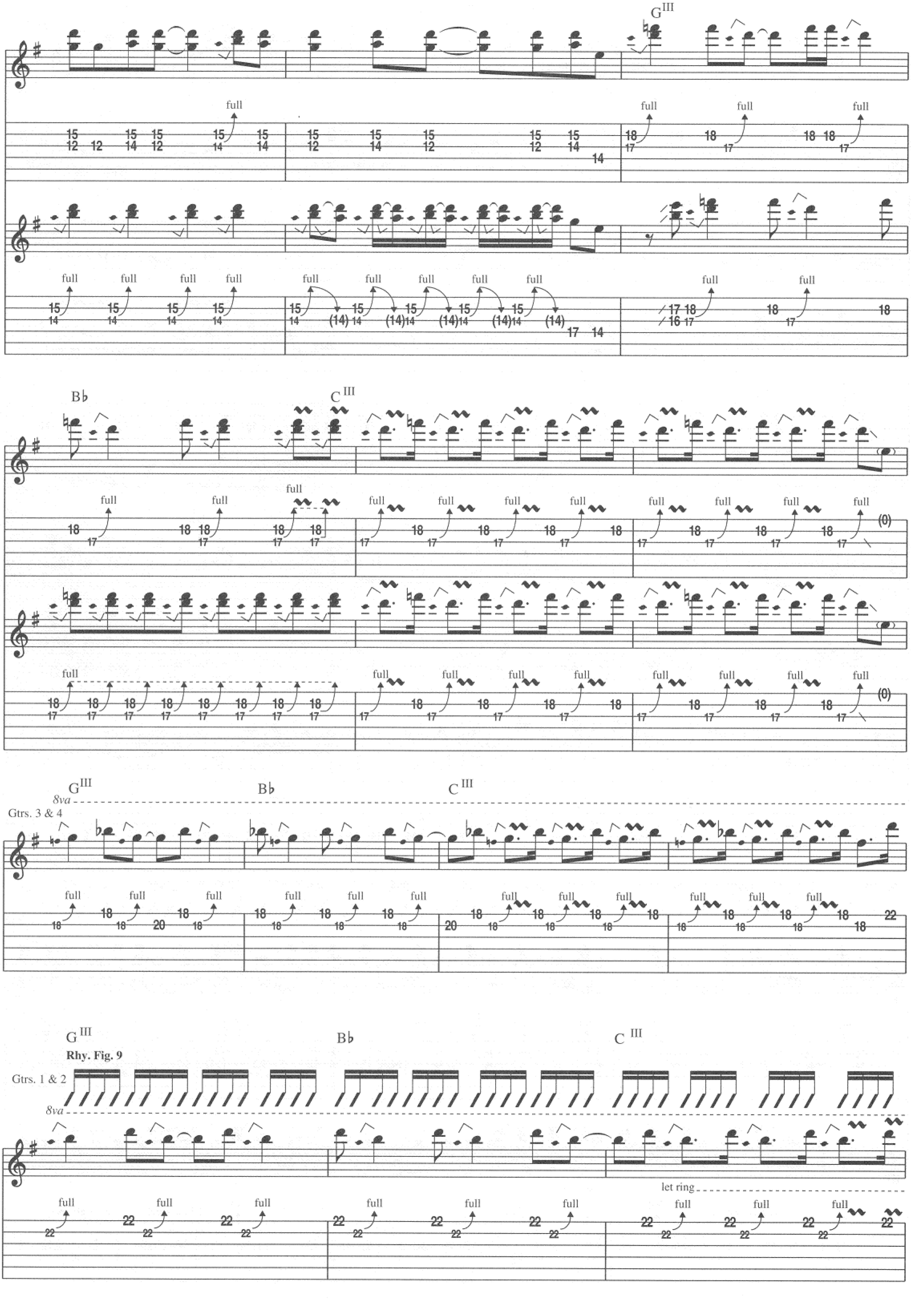

Rhy. Fill 2
End Rhy. Fill 2
E
F
F#
G
Gtrs. 1 & 2: *w/ Rhy. Fig. 5, 3 times
B5
C III
N.C.
2fr
3fr
4fr
5fr
G III
Bb5
Gtrs. 1 & 2
Gtrs. 3 & 4
let ring
full
*Rhy. Fill 2 replaces last meas. of Rhy. Fig. 5 each time
Gtr. 4: w/ Fill 2
1 1/2
Gtr. 4: w/ Fill 3
Rhy. Fig. 6
Fill 2
Gtr. 4
T
A
B


B♭
C III
End Rhy. Fig. 6
8va
Gtrs. 1 & 2: w/ Rhy. Fig. 6, 3 times
G III
8va
B♭
C III
8va
G III
8va
B♭
Fill 3
Gtr. 4
grad. bend
full
T
A
B
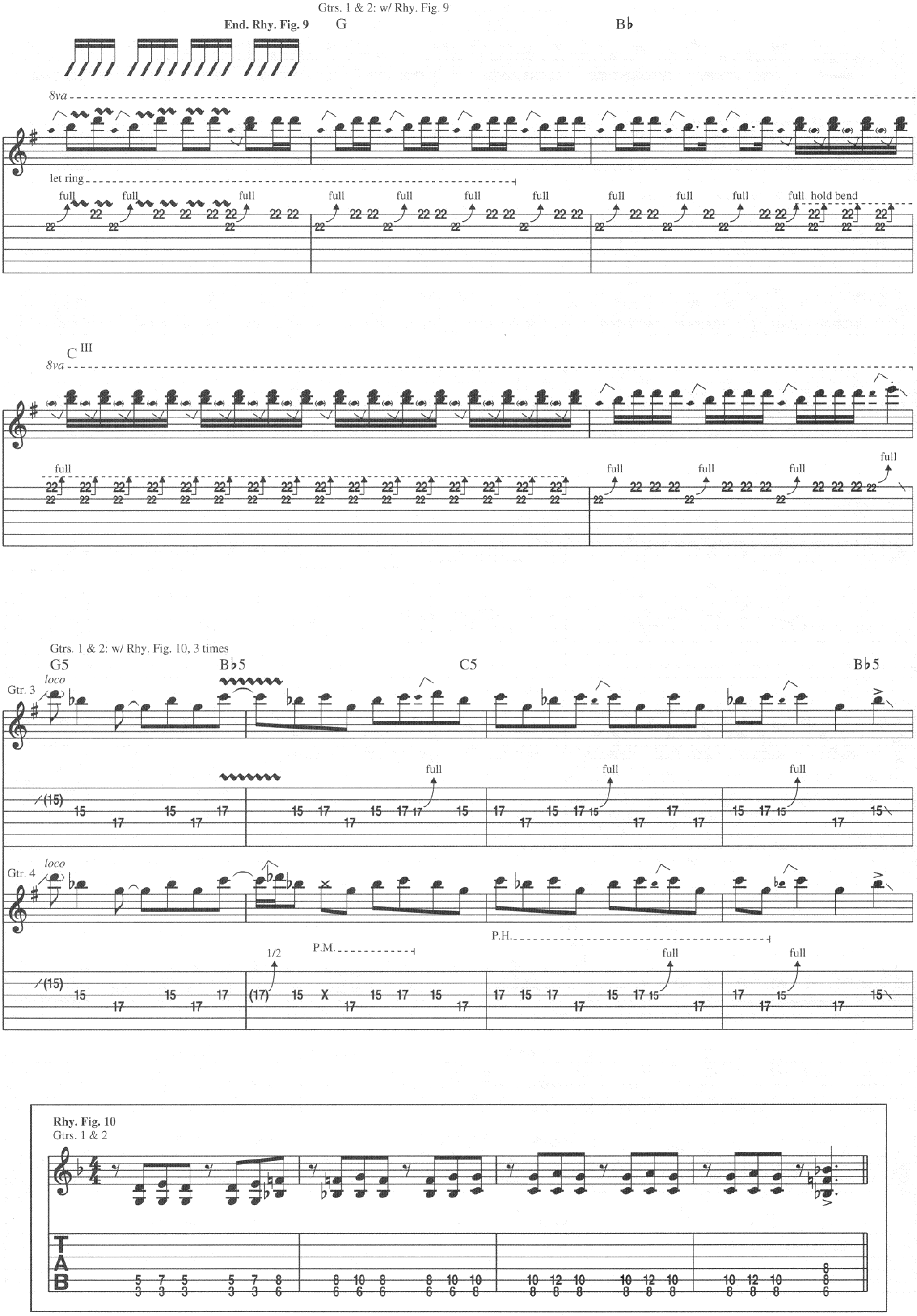

C III
8va
9:8
18:16
G III
B♭5
C5
C III
Rhy. Fig. 7
End Rhy. Fig. 7
Gtrs. 1 & 2
8va
full
full
full
full
Gtrs. 1 & 2: w/ Rhy. Fig. 7, 3 times
G III
B♭5
C5
C III
loco
Gtr. 3
G III
B♭5
C5
full
Gtr. 4


C III
G III
B♭5
C5
C III
G III
Rhy. Fig. 8
Gtrs. 1 & 2
B♭5
C III
full
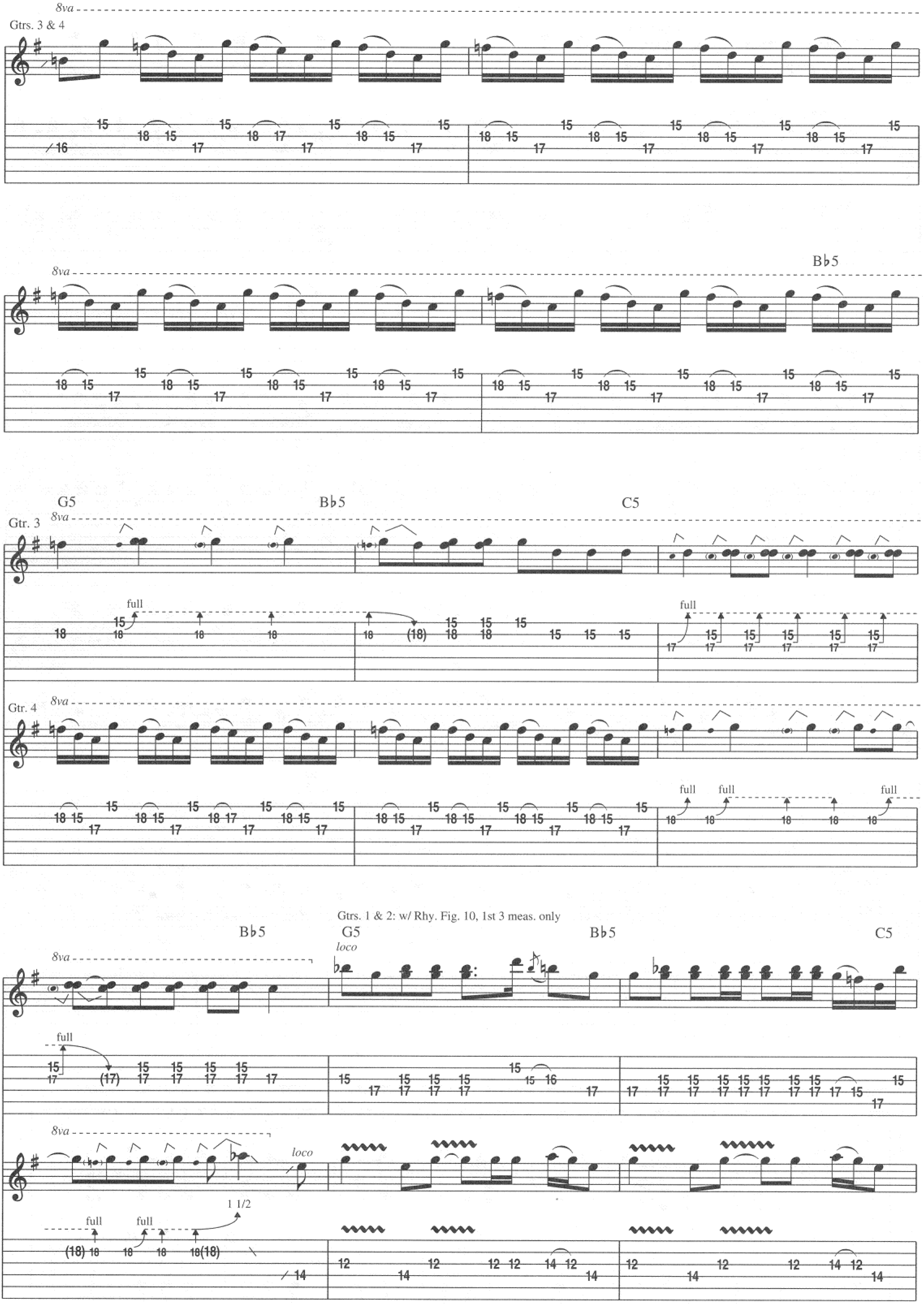

Gtrs. 1 & 2: w/ Rhy. Fig. 8, 5 times
End Rhy. Fig. 8
G III
B♭5
C III
B♭
full
hold bend
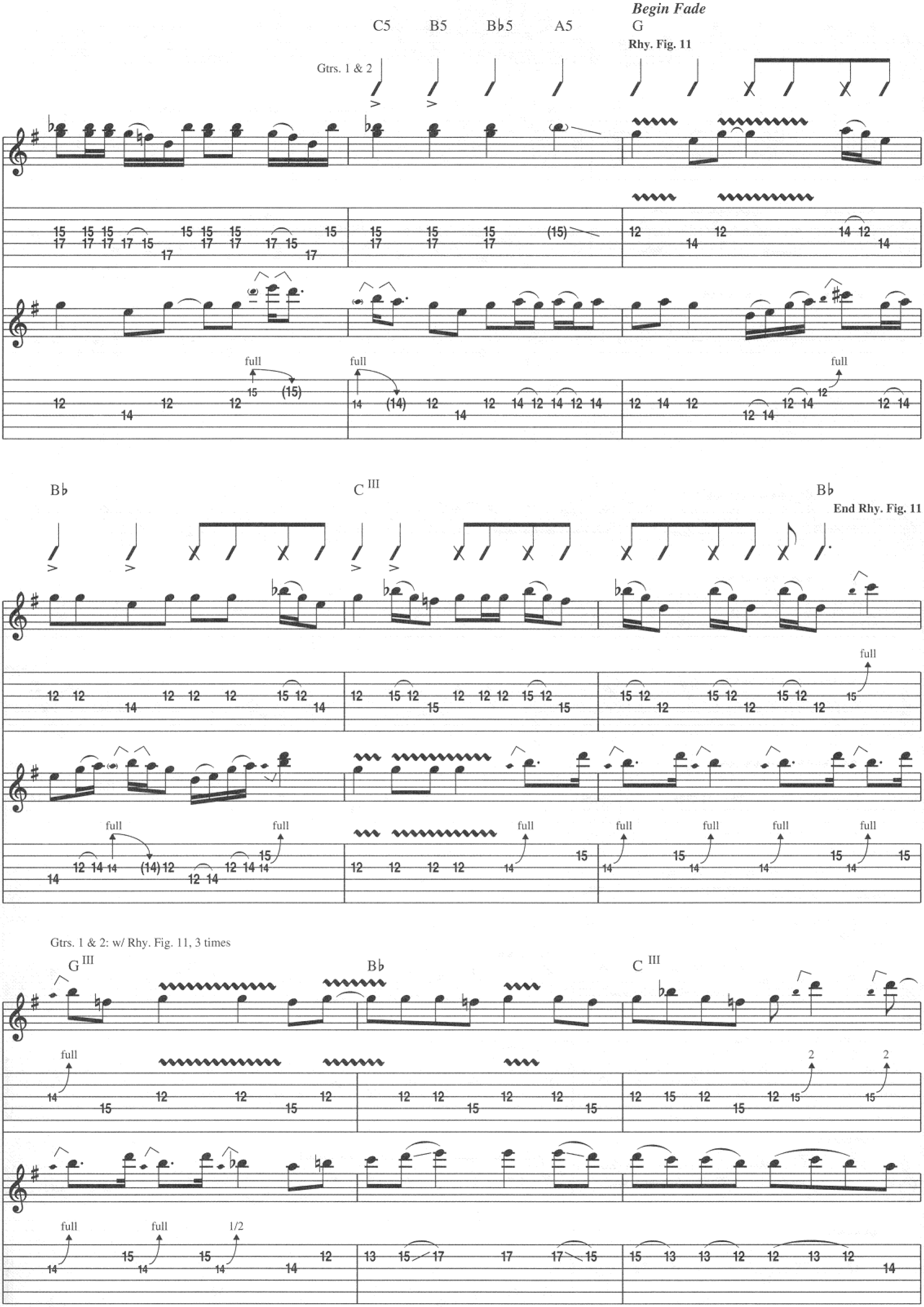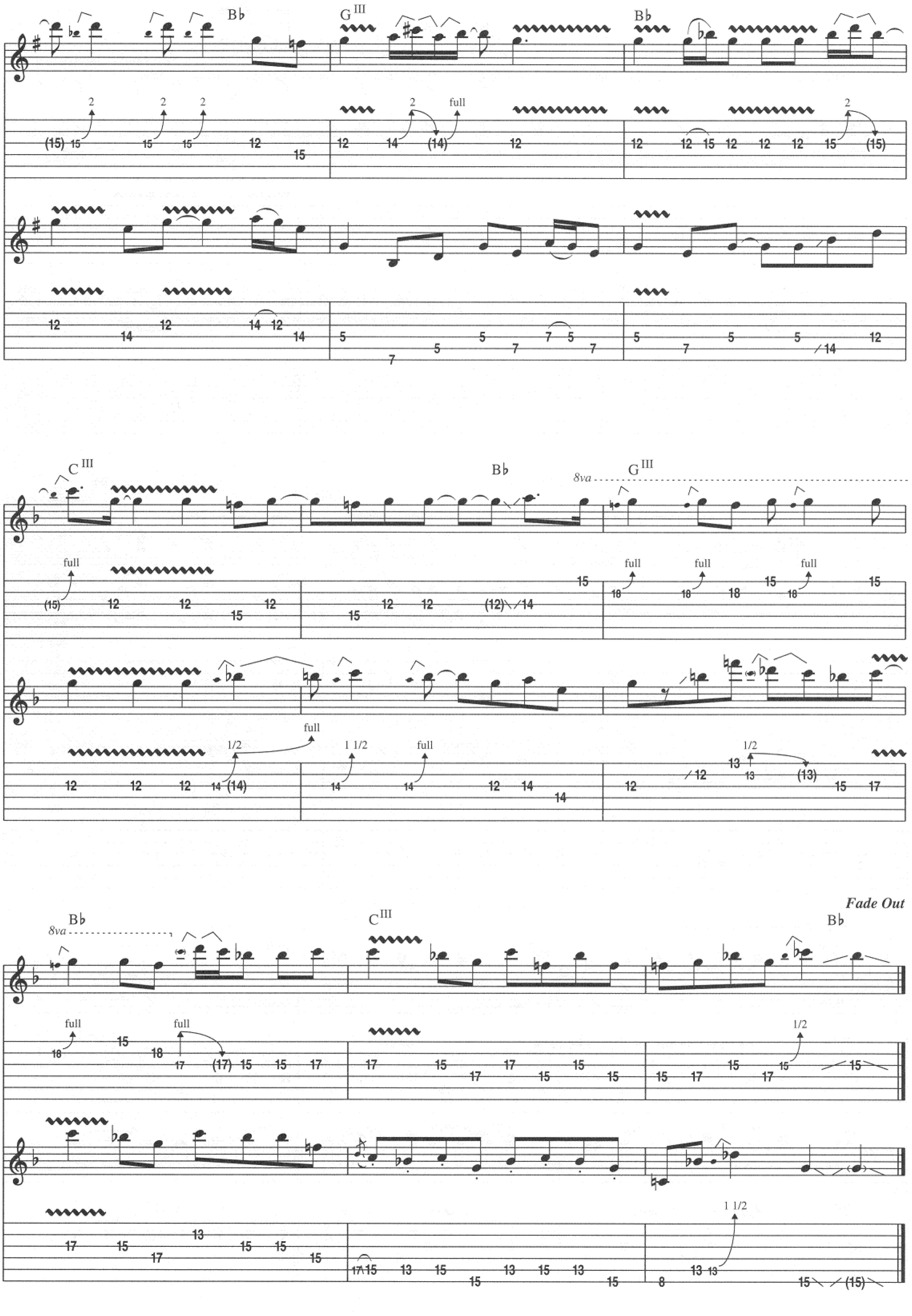


G III
B♭
C III
full
Gtrs. 3 & 4
8va
Rhy. Fig. 9
Gtrs. 1 & 2
let ring



Gtrs. 1 & 2: w/ Rhy. Fig. 9
End. Rhy. Fig. 9
G
B♭
8va
let ring
full
hold bend
C III
8va
Gtrs. 1 & 2: w/ Rhy. Fig. 10, 3 times
G5
B♭5
C5
B♭5
Gtr. 3
loco
full
Gtr. 4
loco
P.M.
P.H.
1/2
full
Rhy. Fig. 10
Gtrs. 1 & 2
T
A
B
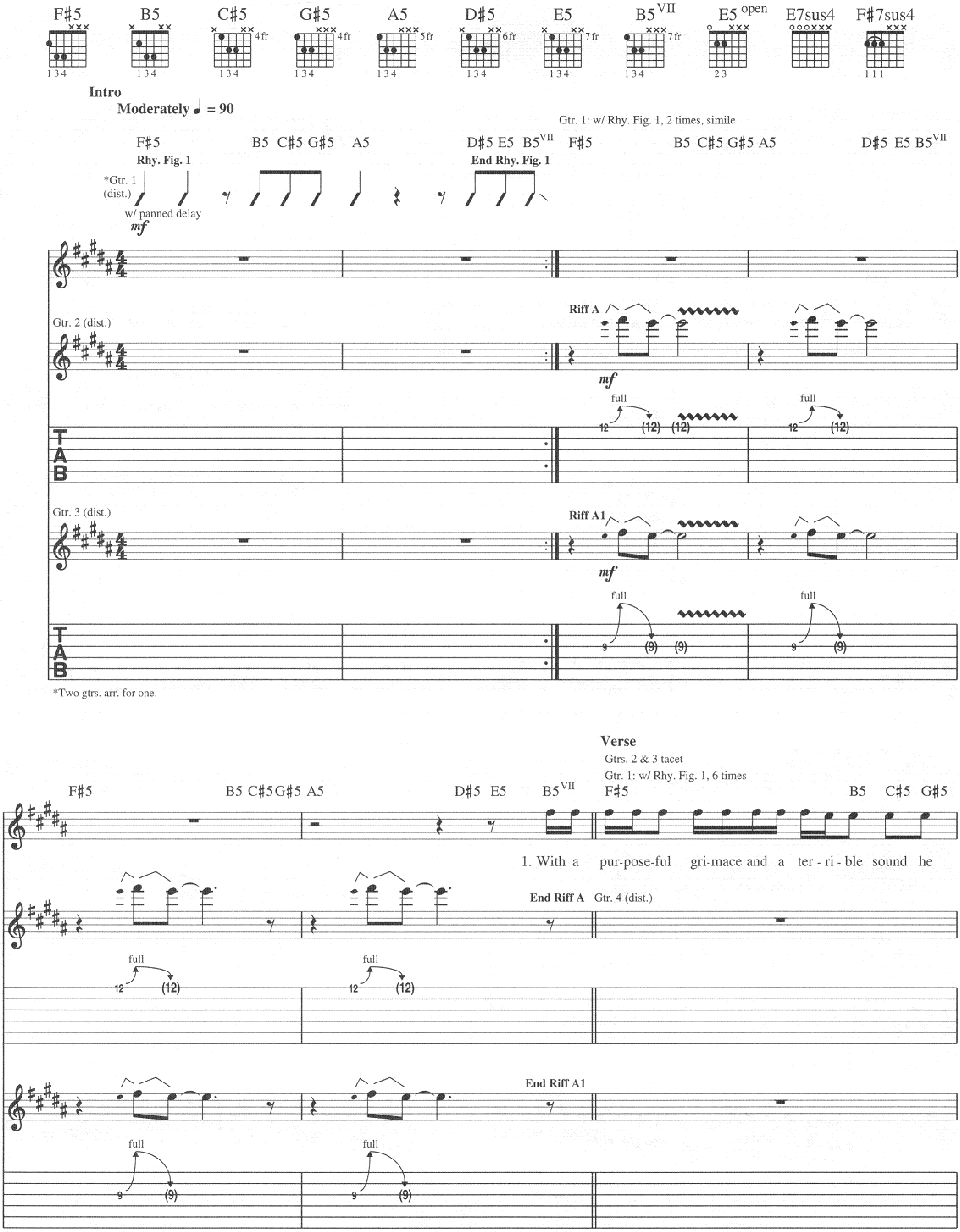

Gtrs. 3 & 4
8va
B♭5
G5
Gtr. 3
C5
full
Gtr. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 10, 1st 3 meas. only
loco
1 1/2
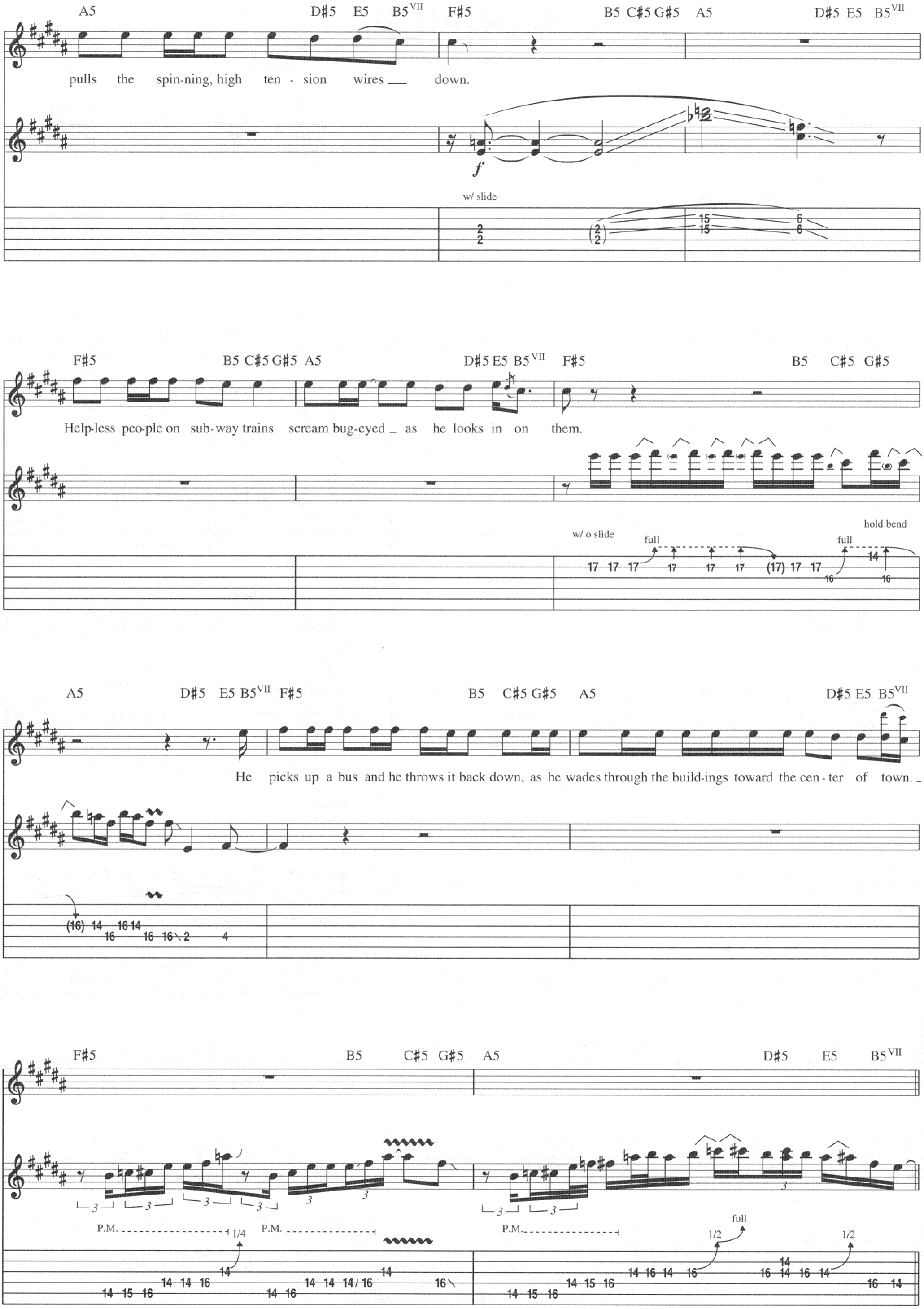

Begin Fade
C5 B5 B♭5 A5 G
Rhy. Fig. 11
Gtrs. 1 & 2
B♭
C III
B♭
End Rhy. Fig. 11
Gtrs. 1 & 2: w/ Rhy. Fig. 11, 3 times
G III
B♭
C III
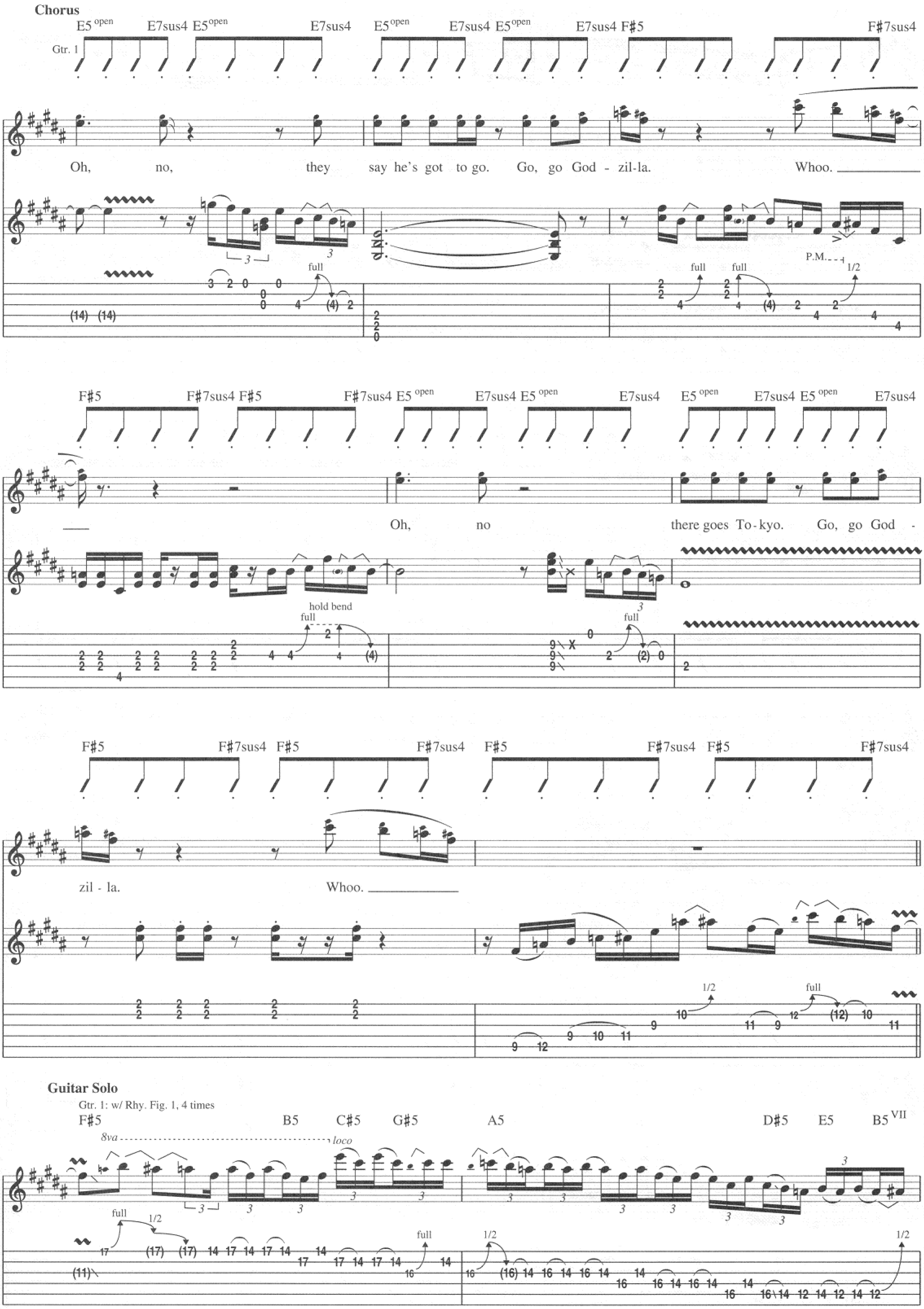

B♭
G III
B♭
C III
B♭
8va
G III
8va
B♭
C III
Fade Out
B♭
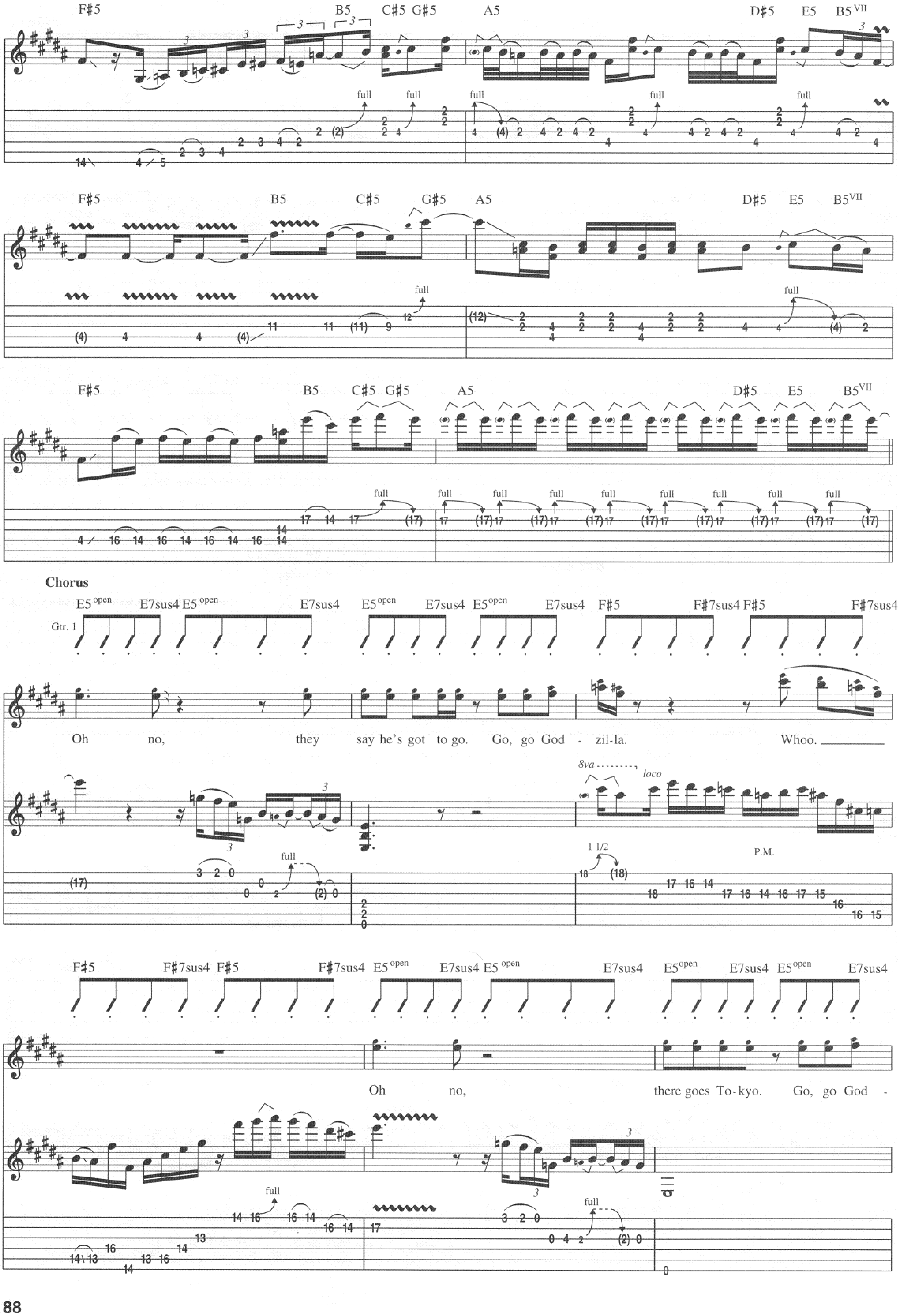
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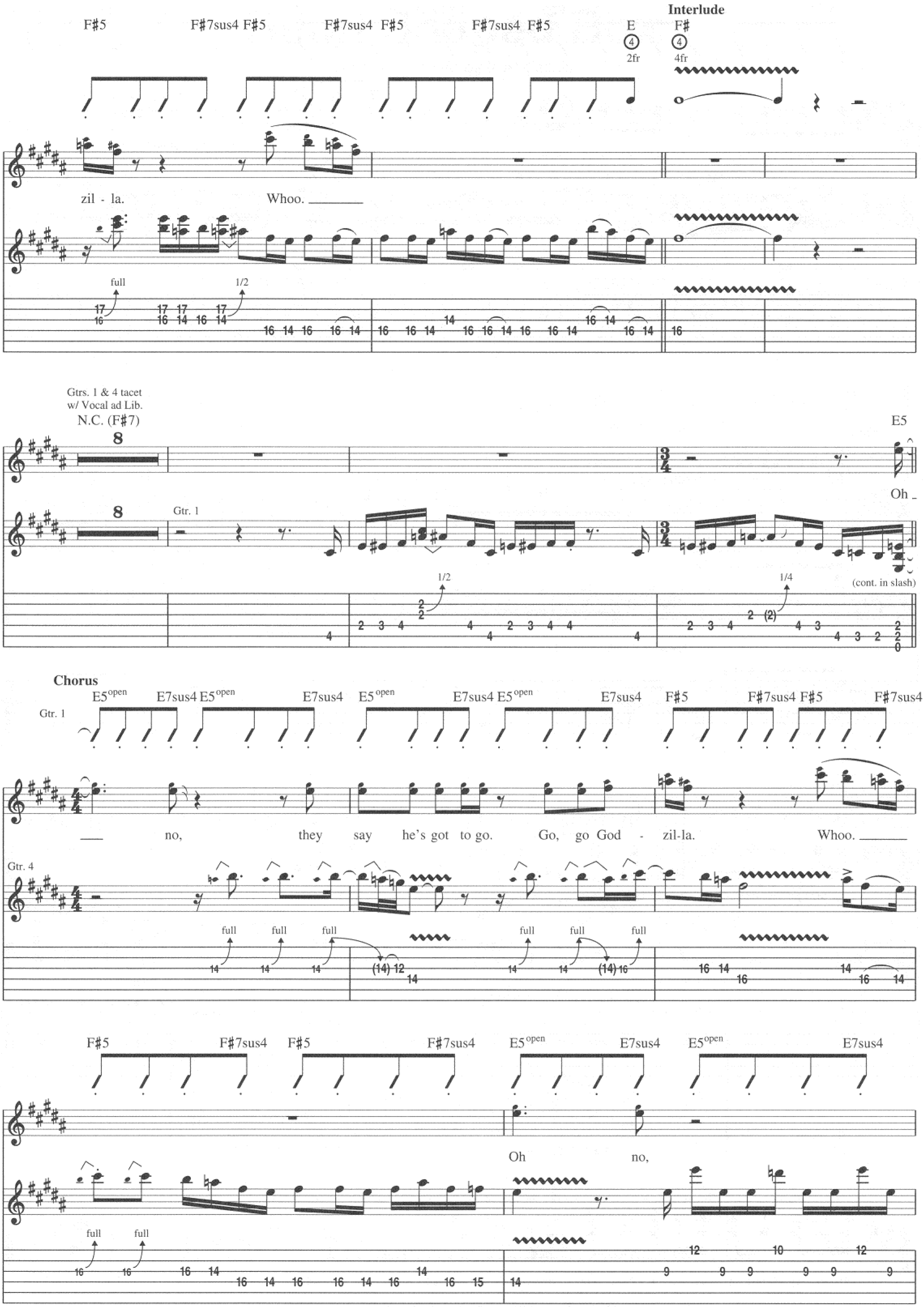
Words and Music by Donald Roeser




A5 D♯5 E5 B5VII F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5VII
pulls the spin-ning, high ten - sion wires down.
w/ slide
F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5VII F♯5 B5 C♯5 G♯5
Help-less peo-ple on sub-way trains scream bug-eyed as he looks in on them.
w/ o slide
full
hold bend
A5 D♯5 E5 B5VII F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5VII
He picks up a bus and he throws it back down, as he wades through the build-ings toward the cen - ter of town.
F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5VII
P.M.
1/4
1/2
full


Chorus
E5 open E7sus4 E5 open E7sus4 E5 open E7sus4 E5 open E7sus4 F#5 F#7sus4
Gtr. 1
Oh, no, they say he's got to go. Go, go God - zil-la. Whoo.
full full full P.M. 1/2
F#5 F#7sus4 F#5 F#7sus4 E5 open E7sus4 E5 open E7sus4 E5 open E7sus4 E5 open E7sus4
Oh, no there goes To-kyo. Go, go God -
hold bend full full
F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4
zil - la. Whoo.
1/2 full
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1, 4 times
F#5 B5 C#5 G#5 A5 D#5 E5 B5 VII
8va loco
full 1/2 full 1/2 1/2


F#5 B5 C#5 G#5 A5 D#5 E5 B5VII
F#5 B5 C#5 G#5 A5 D#5 E5 B5VII
F#5 B5 C#5 G#5 A5 D#5 E5 B5VII
Chorus
E5open E7sus4 E5open E7sus4 E5open E7sus4 E5open E7sus4 F#5 F#7sus4 F#5 F#7sus4
Gtr. 1
Oh no, they say he's got to go. Go, go God - zil-la. Whoo.
8va
loco
P.M.
F#5 F#7sus4 F#5 F#7sus4 E5open E7sus4 E5open E7sus4 E5open E7sus4 E5open E7sus4
Oh no, there goes To-kyo. Go, go God -


Interlude
F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5 E F#
2fr 4fr
zil - la. Whoo.
full 1/2
Gtrs. 1 & 4 tacet
w/ Vocal ad Lib.
N.C. (F#7)
E5
Gtr. 1
Oh
1/2 1/4
(cont. in slash)
Chorus
E5open E7sus4 E5open E7sus4 E5open E7sus4 E5open E7sus4 F#5 F#7sus4 F#5 F#7sus4
Gtr. 1
no, they say he's got to go. Go, go God - zil-la. Whoo.
Gtr. 4
full full full full full full
F#5 F#7sus4 F#5 F#7sus4 E5open E7sus4 E5open E7sus4
Oh no,
full full


E5open E7sus4 E5open E7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4
there goes To-kyo. Go, go God - zil-la. Whoo.
full
1/2
P.M.
full
full
Outro
Gtr. 1: w/ Rhy. Fig. 1, 9 times, simile
Gtrs. 2 & 3: w/ Riffs A & A1
Gtr. 4 tacet
F#5 B5 C#5 G#5 F#5 B5 C#5 G#5
His - to - ry shows, a - gain and a - gain, how
Gtr. 4
A5 D#5 E5 B5VII F#5 B5 C#5 G#5 A5 D#5 E5 B5VII
play 3 times
na-ture points out the fol-ly of man. God - zil - la.
Gtr. 4
w/ octaver effect
w/ bar
+ 1/2
P.H.
Gtr. 4 tacet
F#5 B5 C#5 G#5 A5 D#5 E5 B5VII F#5
Gtr. 1
His-to - ry shows, a - gain and a - gain, how na-ture points out the fol-ly of man. God - zil - la.

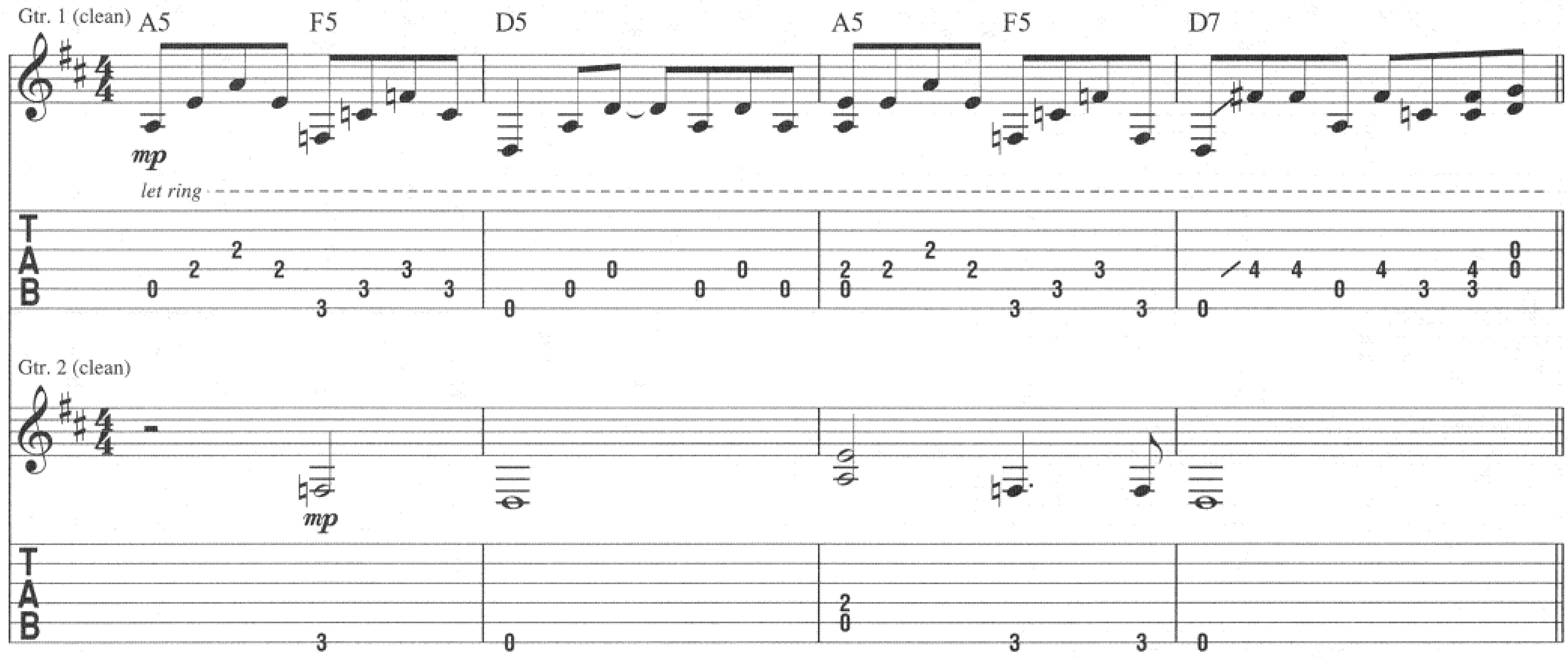
Heart Shaped Box
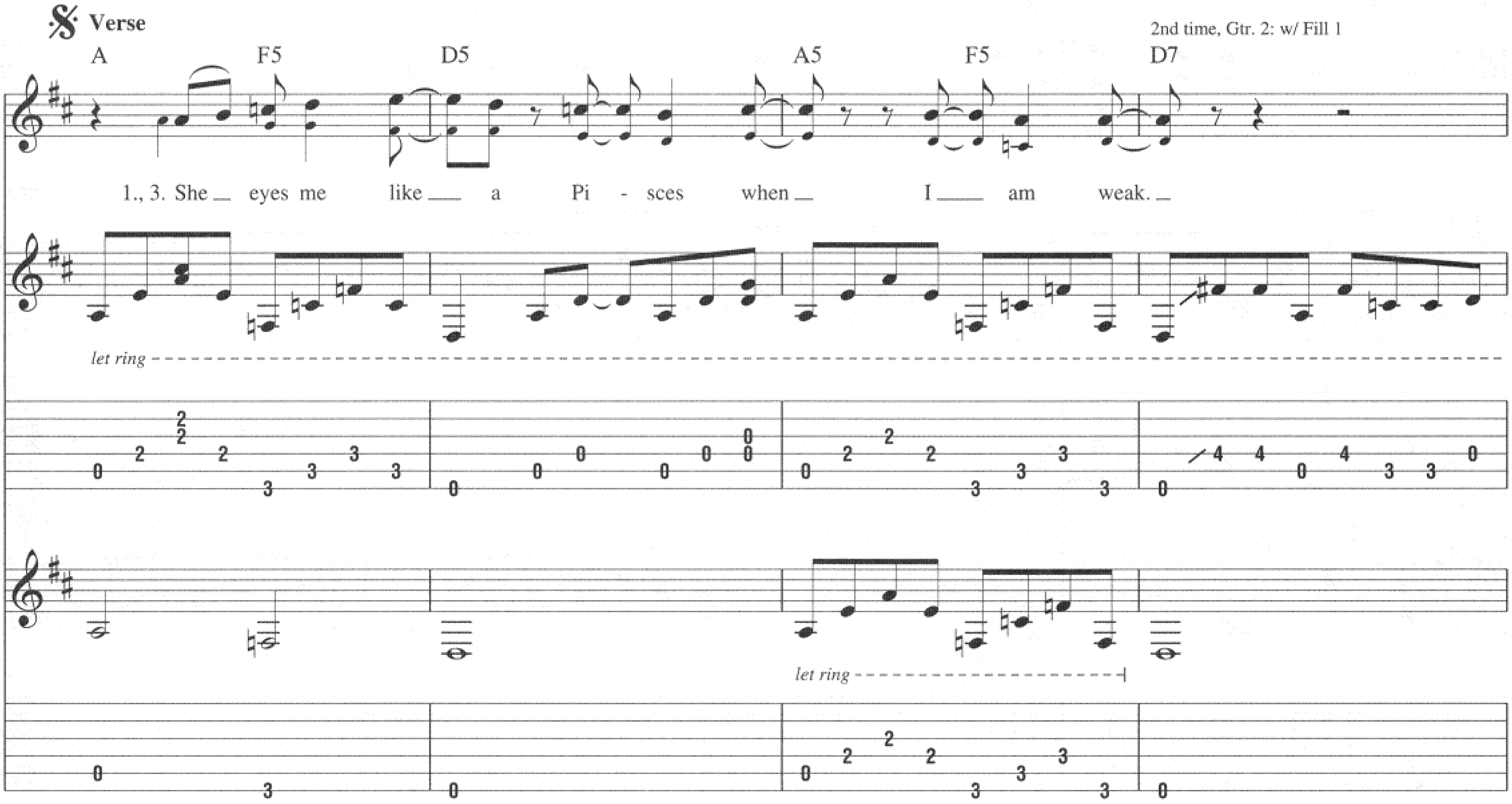
Words and Music by Kurt Cobain

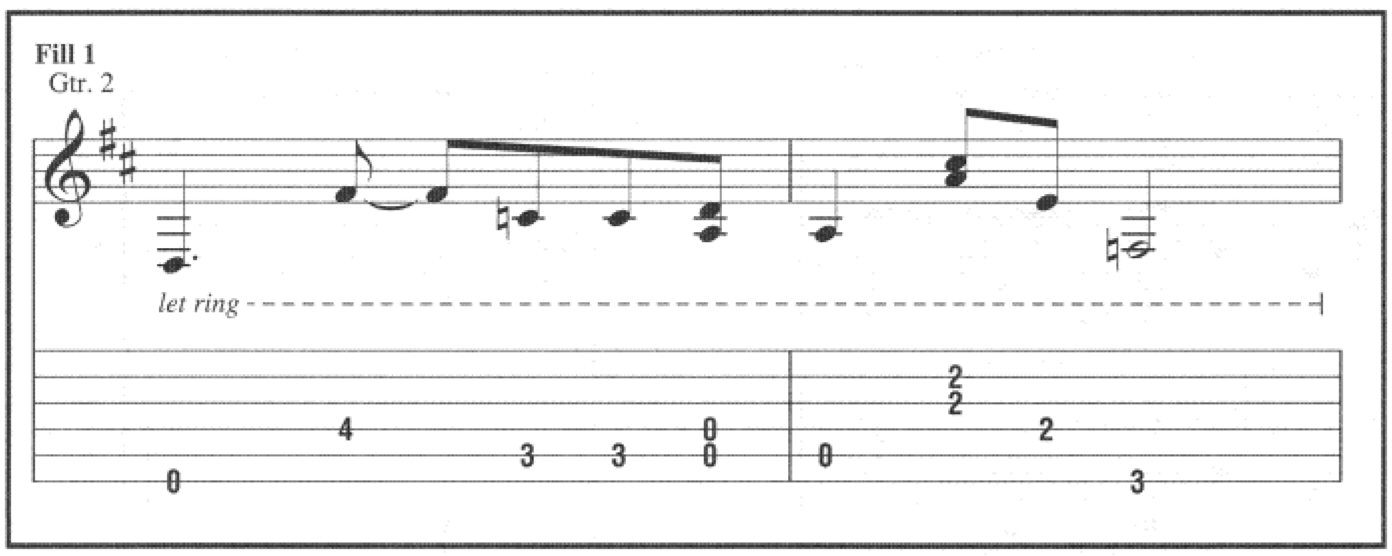
Drop D tuning, down 1/2 step:
(low to high) D♭-A♭-D♭-G♭-B♭-E♭
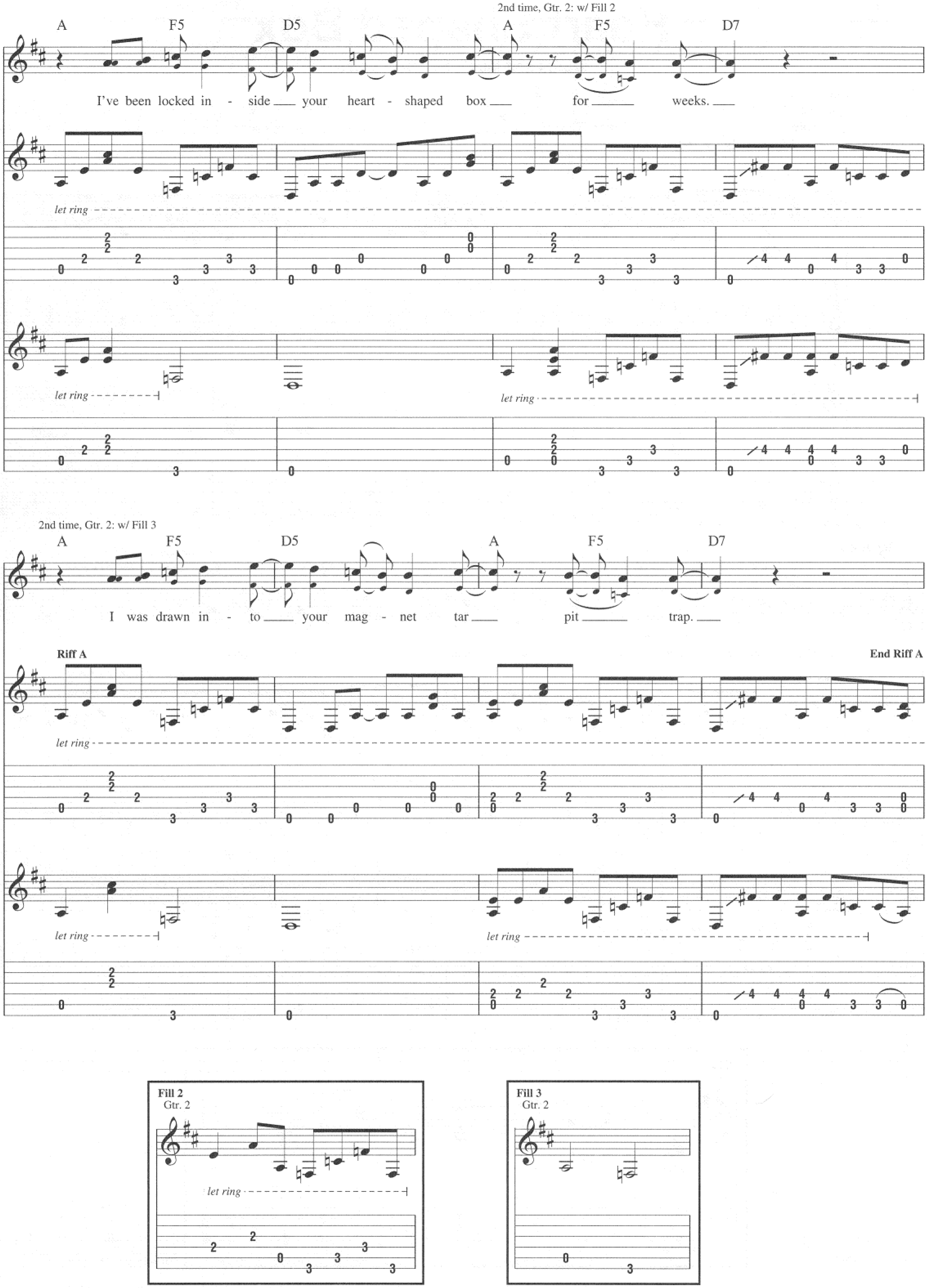
Intro
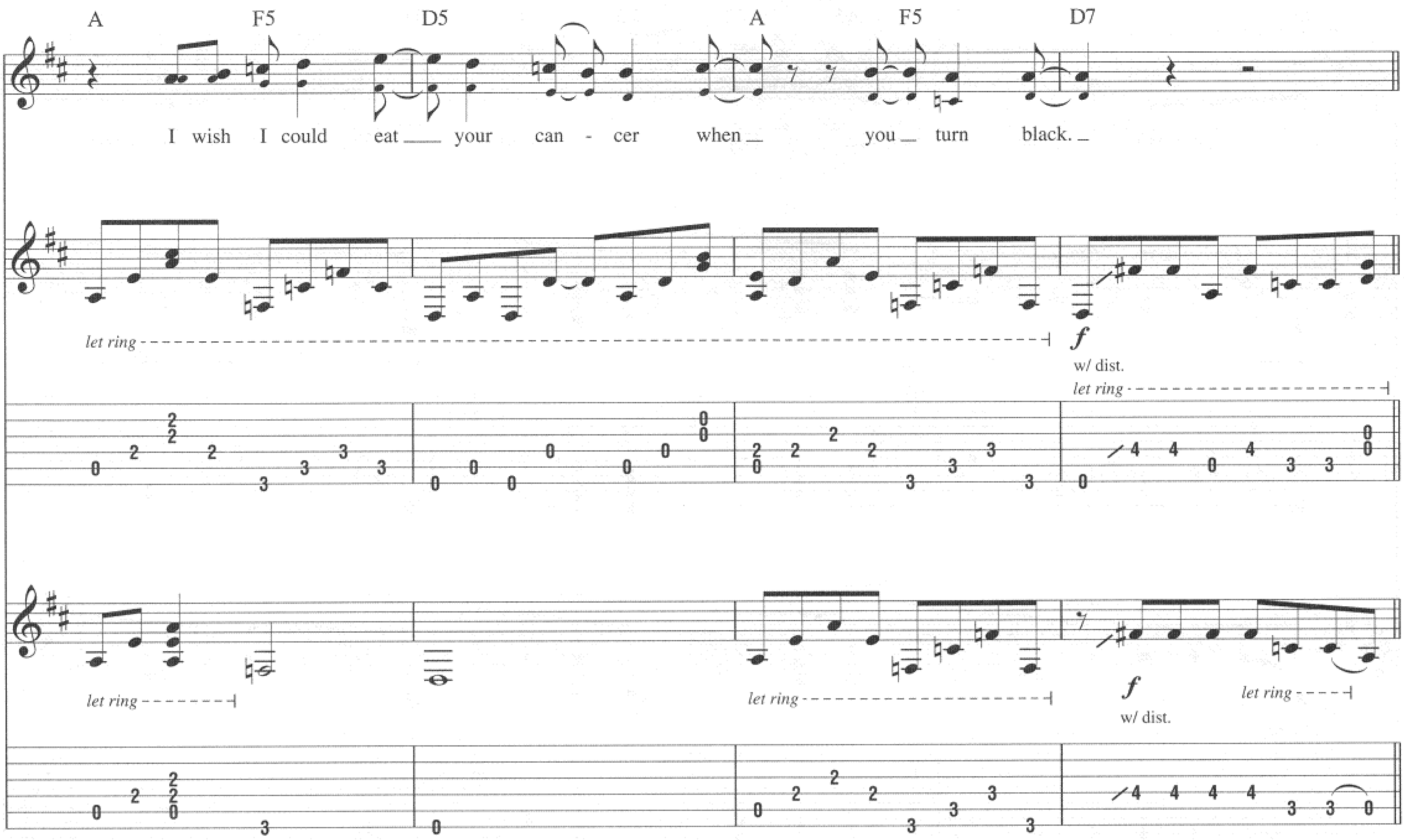
Moderately ♩ = 100
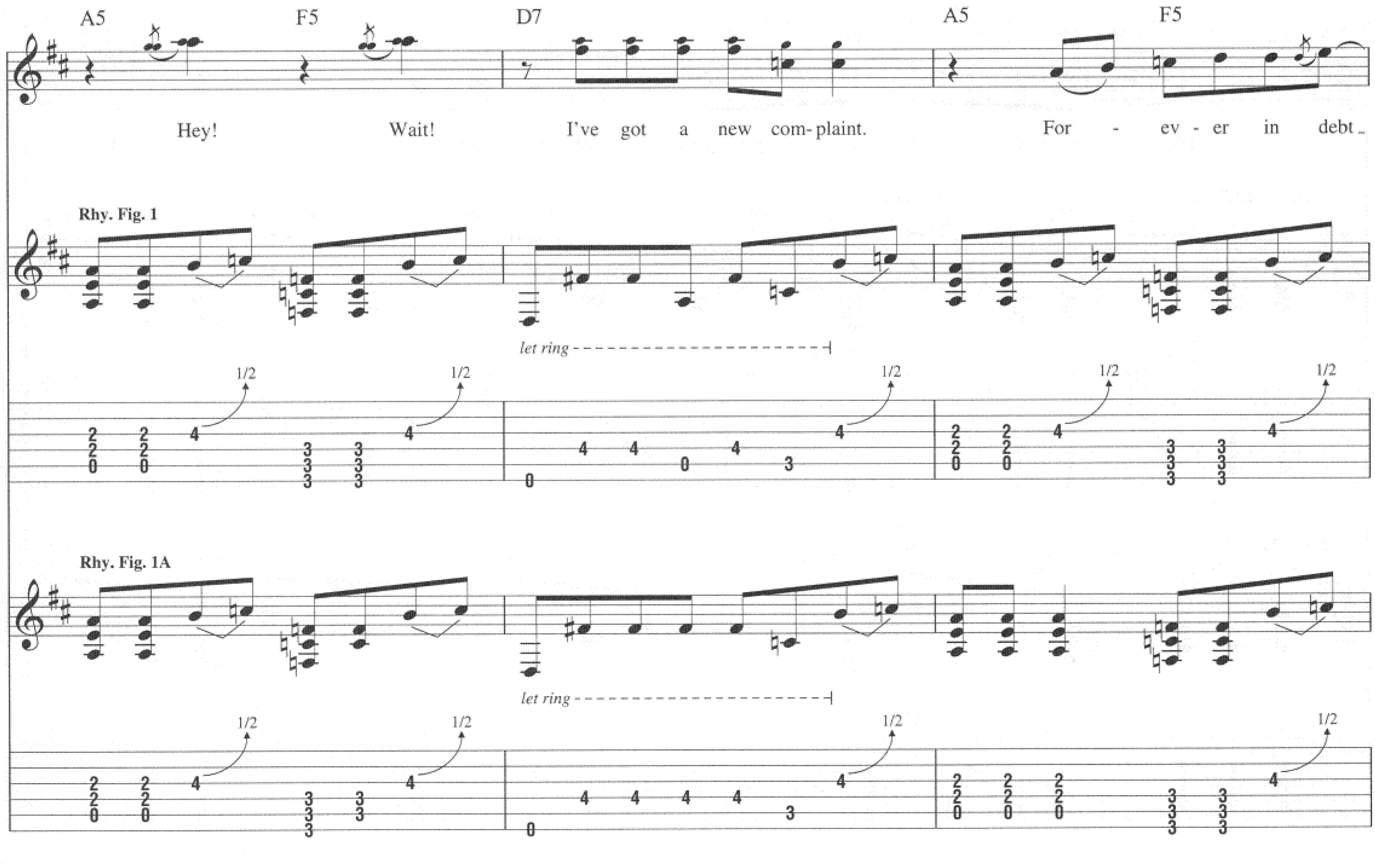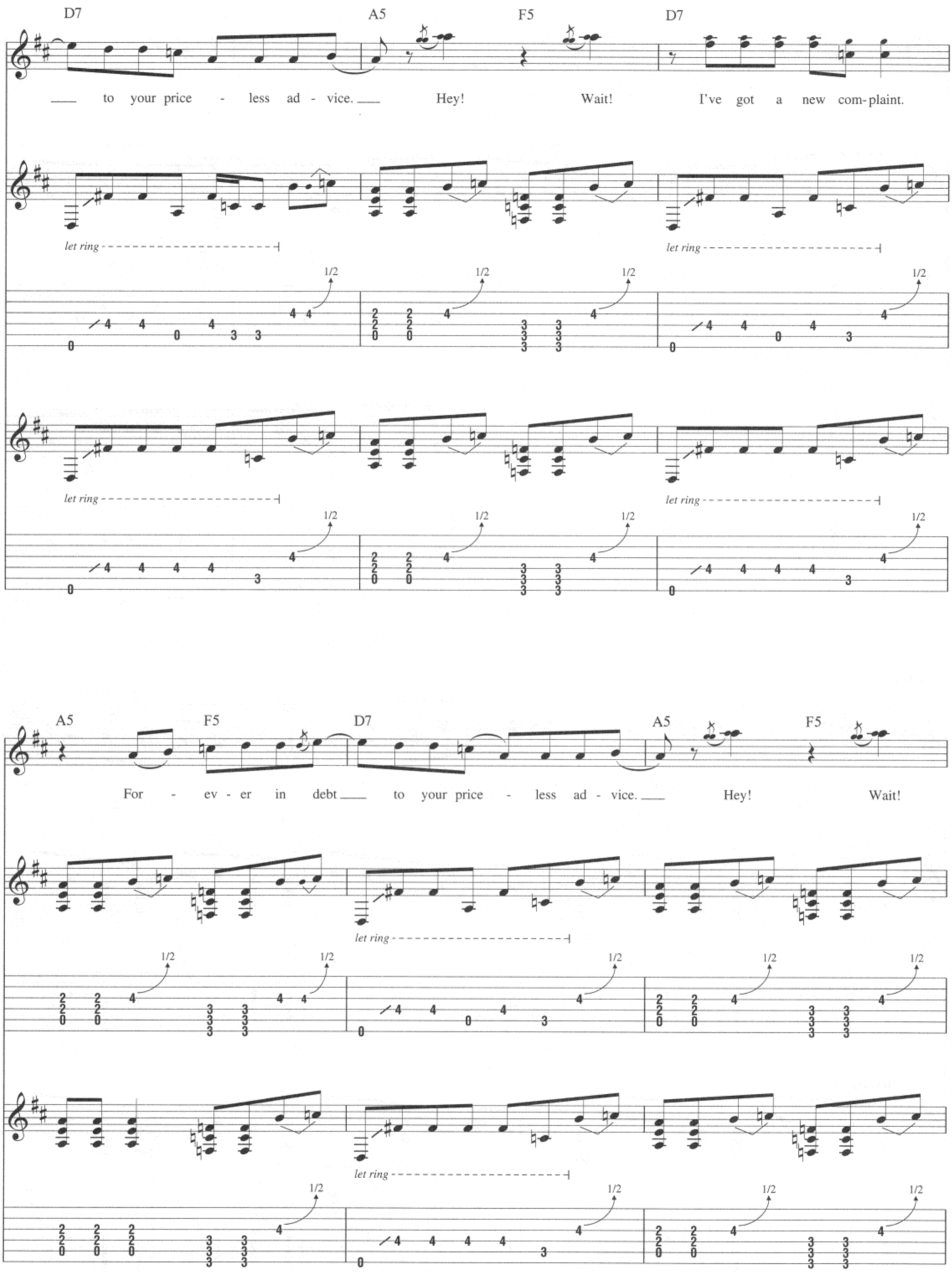







2nd time, Gtr. 2: w/ Fill 2
A F5 D5 A F5 D7
I've been locked in - side your heart - shaped box for weeks.
let ring
2nd time, Gtr. 2: w/ Fill 3
A F5 D5 A F5 D7
I was drawn in - to your mag - net tar pit trap.
Riff A
End Riff A
let ring
Fill 2
Gtr. 2
let ring
Fill 3
Gtr. 2

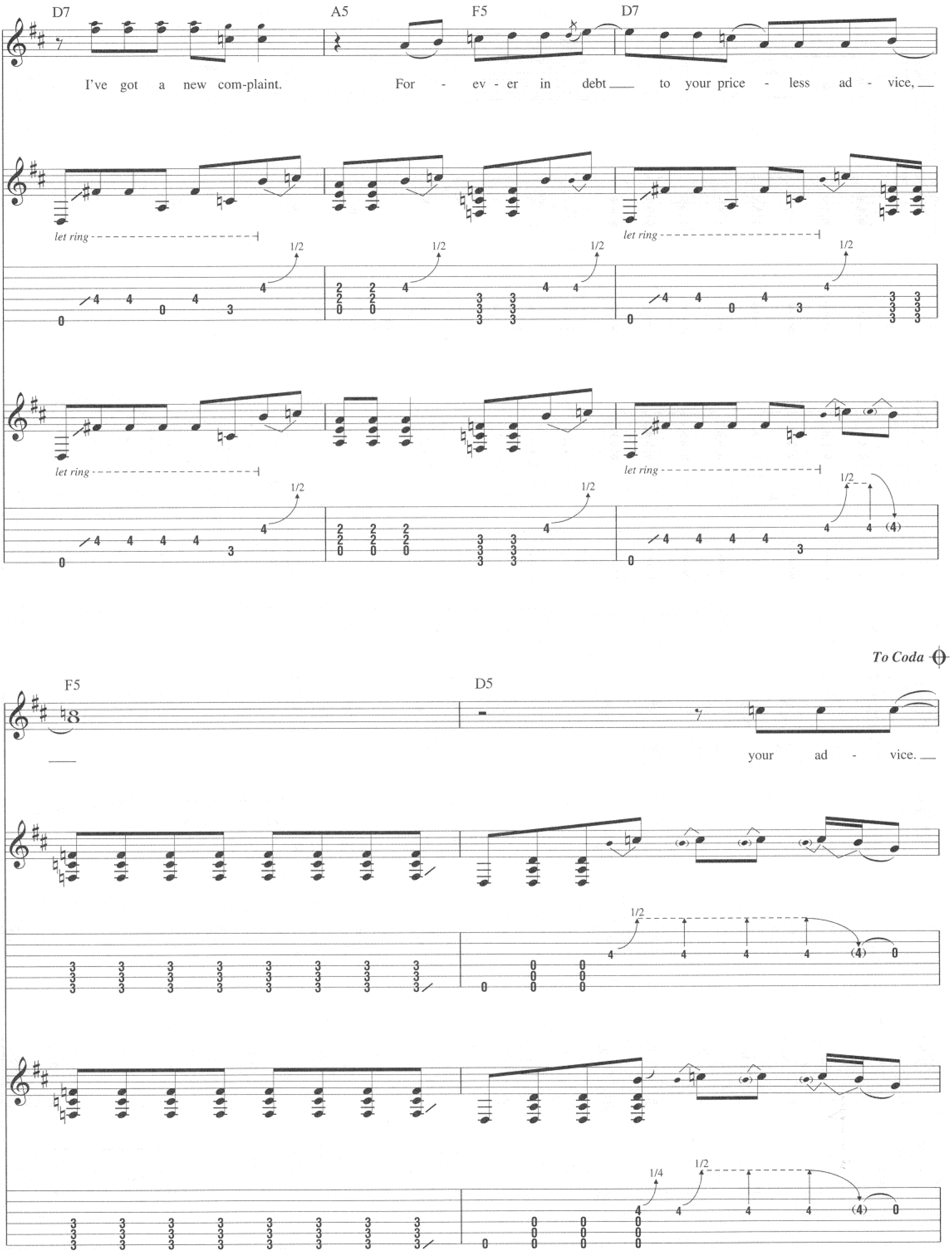

A F5 D5 A F5 D7
I wish I could eat ___ your can - cer when ___ you ___ turn black. ___
let ring
w/ dist.
let ring
let ring
let ring
w/ dist.
let ring
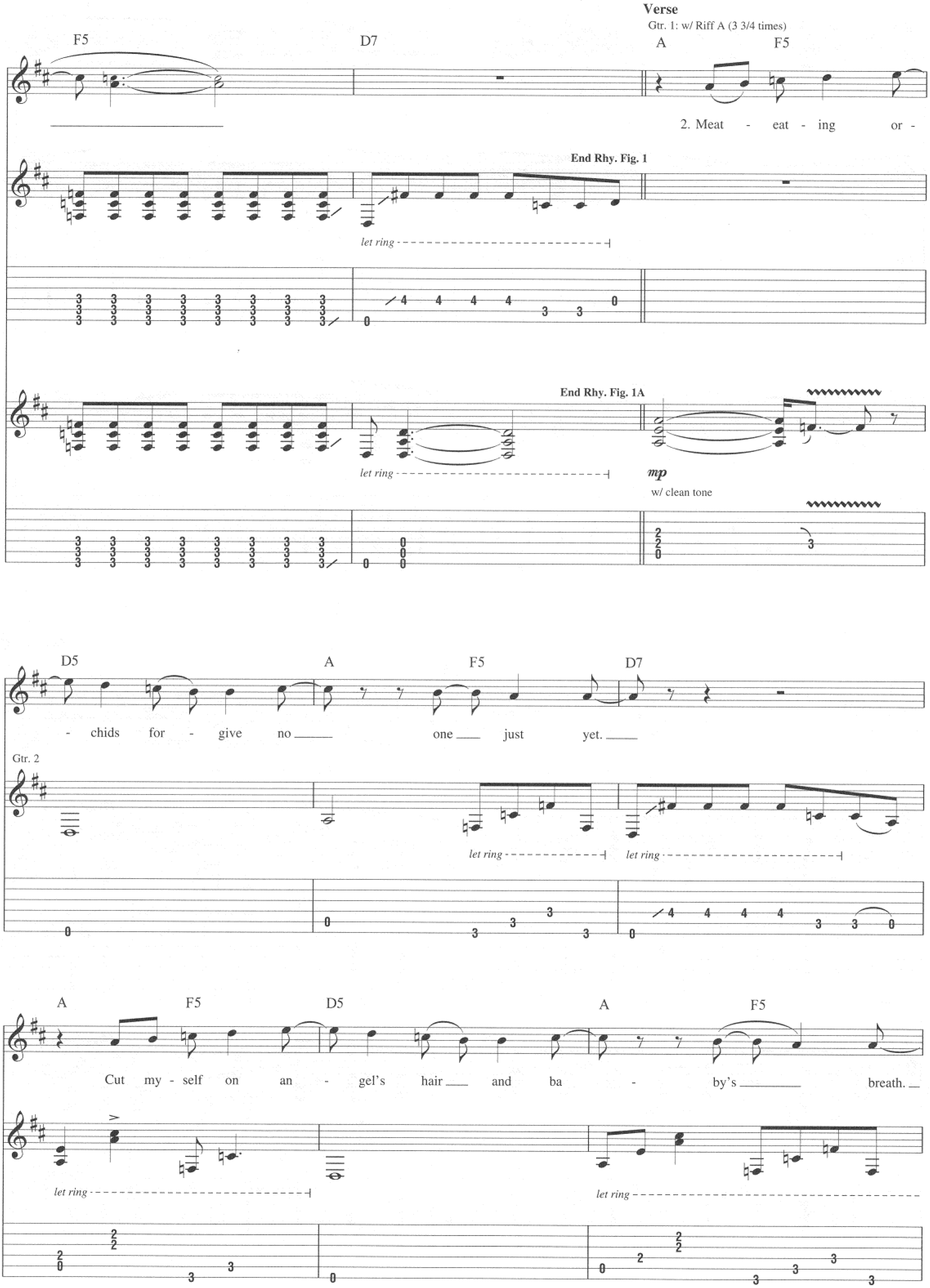
Chorus
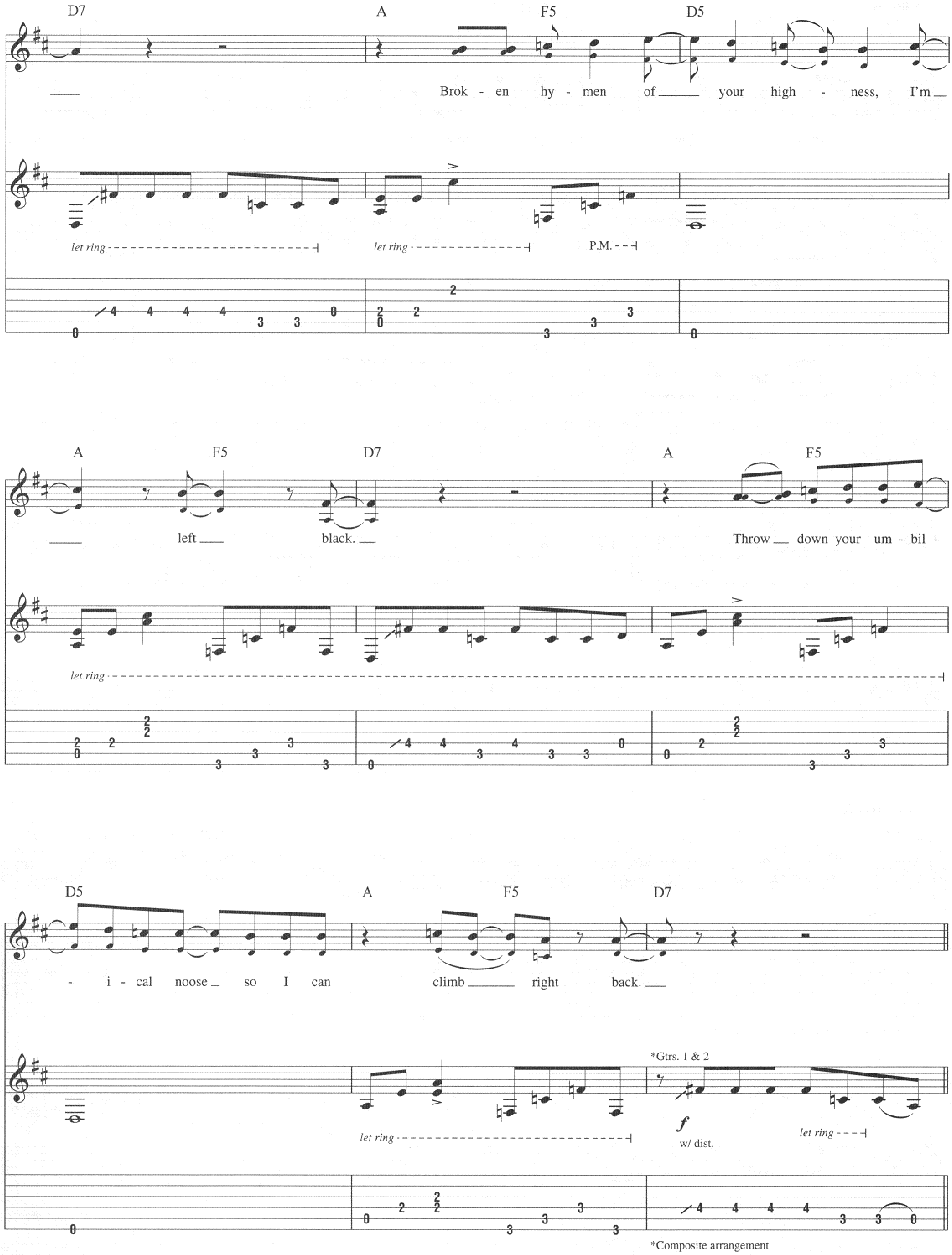

A5 F5 D7 A5 F5
Hey! Wait! I've got a new com- plaint. For - ev - er in debt ___
Rhy. Fig. 1
let ring
Rhy. Fig. 1A
let ring
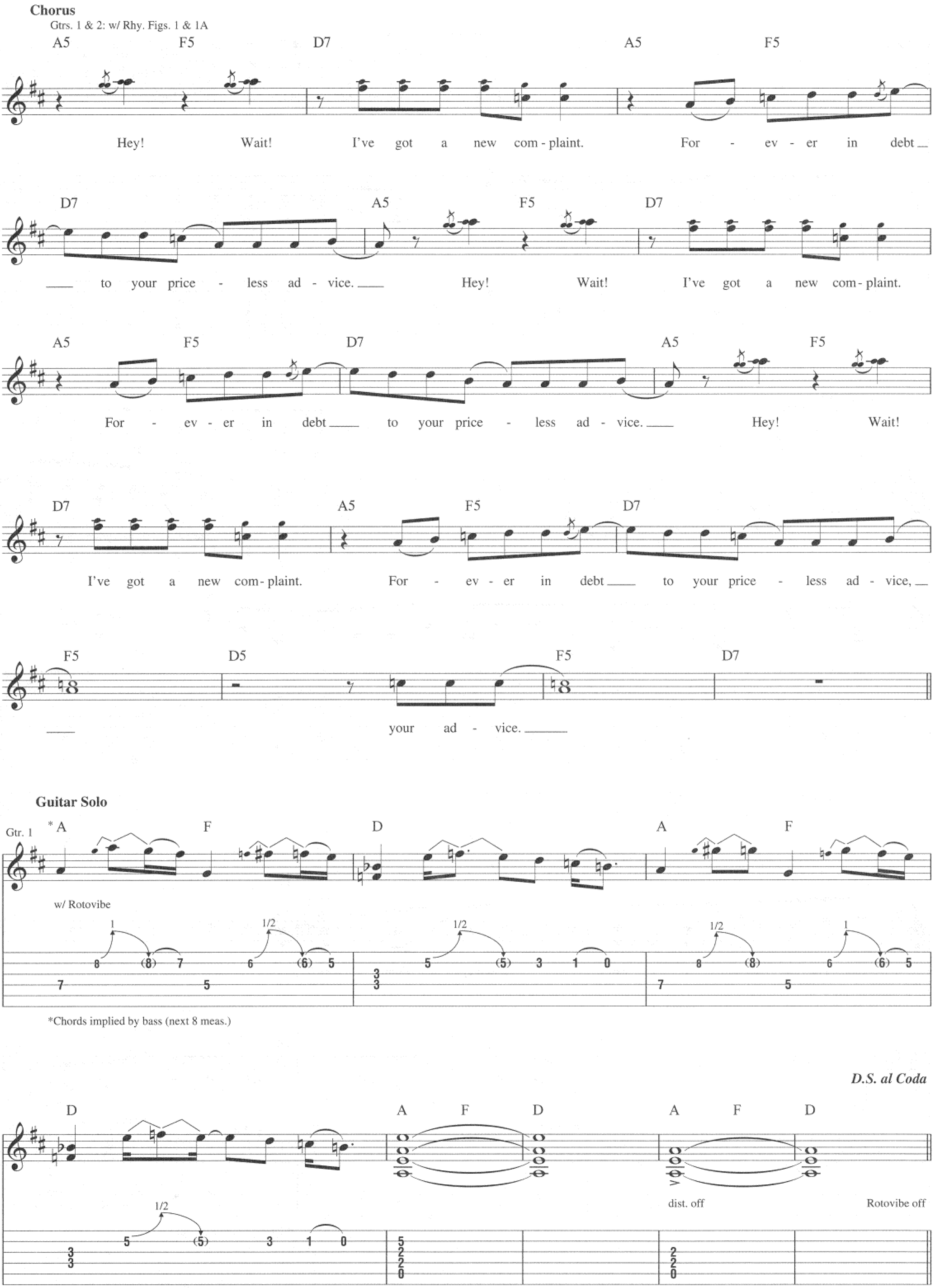


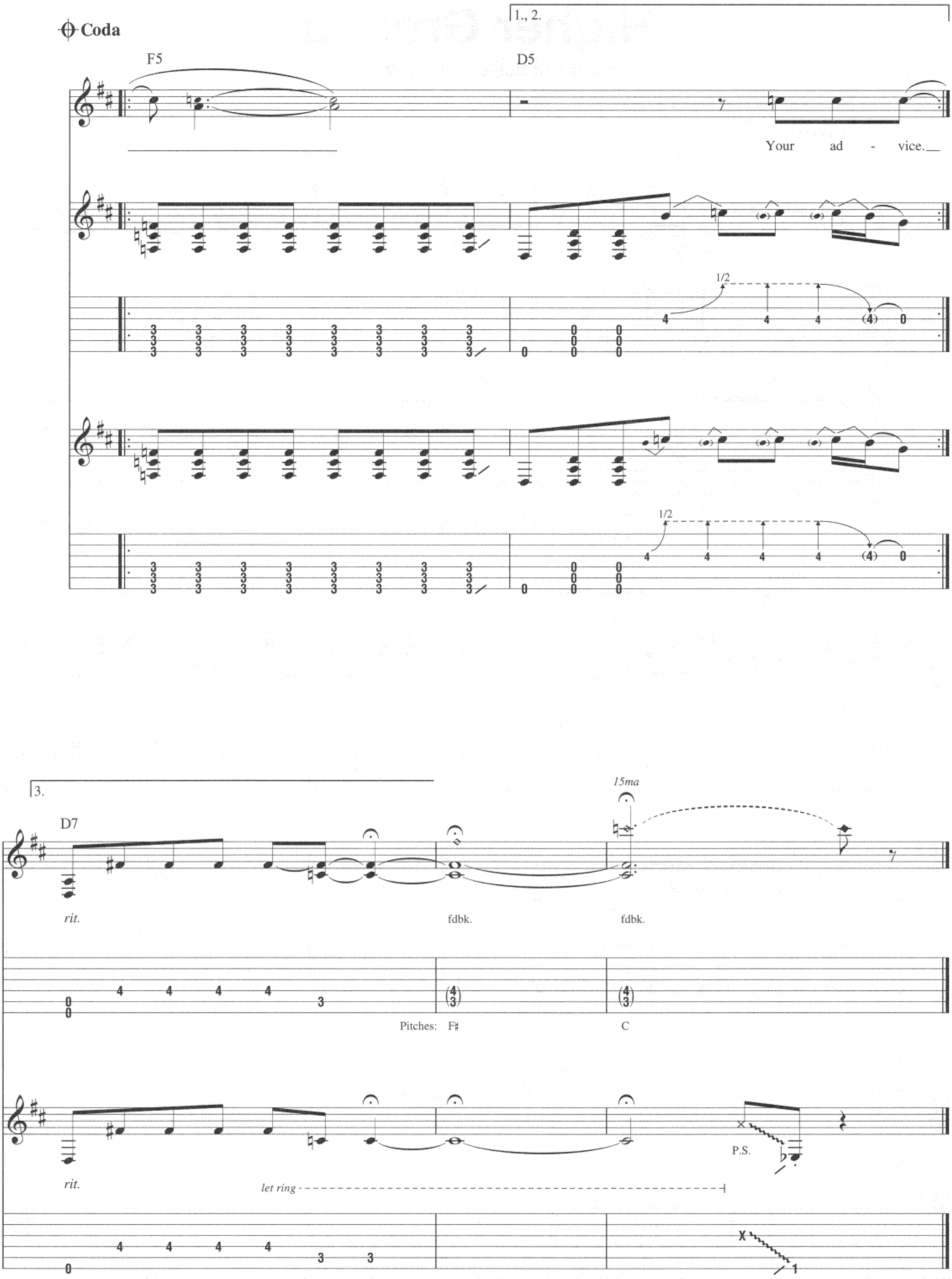
D7
A5
F5
D7
to your price - less ad - vice.
Hey!
Wait!
I've got a new com-plaint.
let ring
1/2
A5
F5
D7
A5
F5
For - ev - er in debt to your price - less ad - vice.
Hey!
Wait!


D7
A5
F5
D7
I've got a new com-plaint.
For - ev - er in debt to your price - less ad - vice,
let ring
To Coda
F5
D5
your ad - vice.


Verse
Gtr. 1: w/ Riff A (3 3/4 times)
F5 D7 A F5
2. Meat - eat - ing or -
End Rhy. Fig. 1
let ring
End Rhy. Fig. 1A
mp
w/ clean tone
D5 A F5 D7
- chids for - give no one just yet.
Gtr. 2
let ring
A F5 D5 A F5
Cut my - self on an - gel's hair and ba - by's breath.
let ring


D7 A F5 D5
Brok - en hy - men of your high - ness, I'm
let ring
P.M.
A F5 D7 A F5
left black. Throw down your um - bil -
let ring
D5 A F5 D7
- i - cal noose so I can climb right back.
*Gtrs. 1 & 2
let ring
w/ dist.
*Composite arrangement
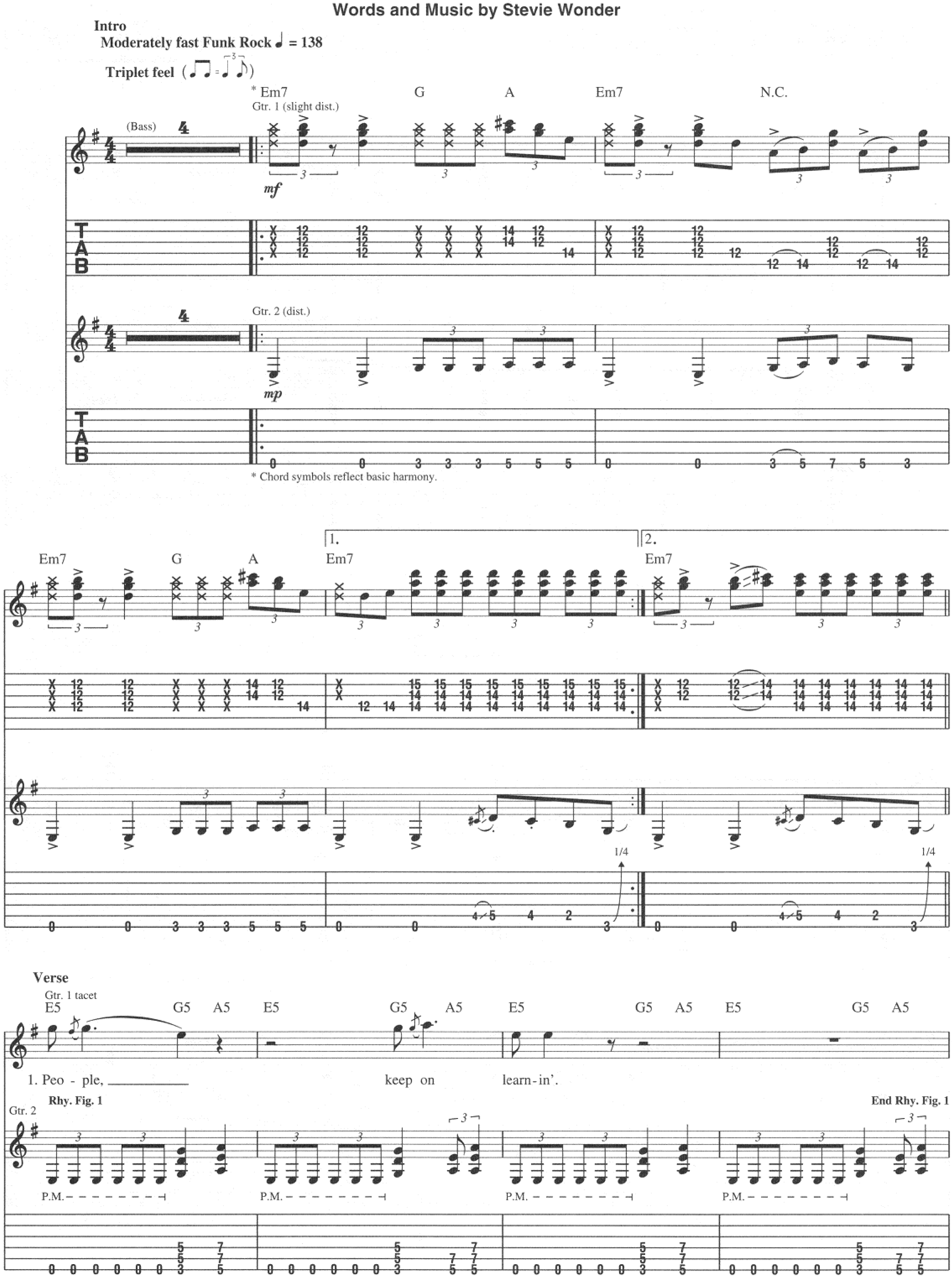

Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
A5 F5 D7 A5 F5
Hey! Wait! I've got a new com - plaint. For - ev - er in debt
D7 A5 F5 D7
to your price - less ad - vice. Hey! Wait! I've got a new com - plaint.
A5 F5 D7 A5 F5
For - ev - er in debt to your price - less ad - vice. Hey! Wait!
D7 A5 F5 D7
I've got a new com - plaint. For - ev - er in debt to your price - less ad - vice,
F5 D5 F5 D7
your ad - vice.
Guitar Solo
Gtr. 1
*A F D A F
w/ Rotovibe
*Chords implied by bass (next 8 meas.)
D.S. al Coda
D A F D A F D
dist. off
Rotovibe off
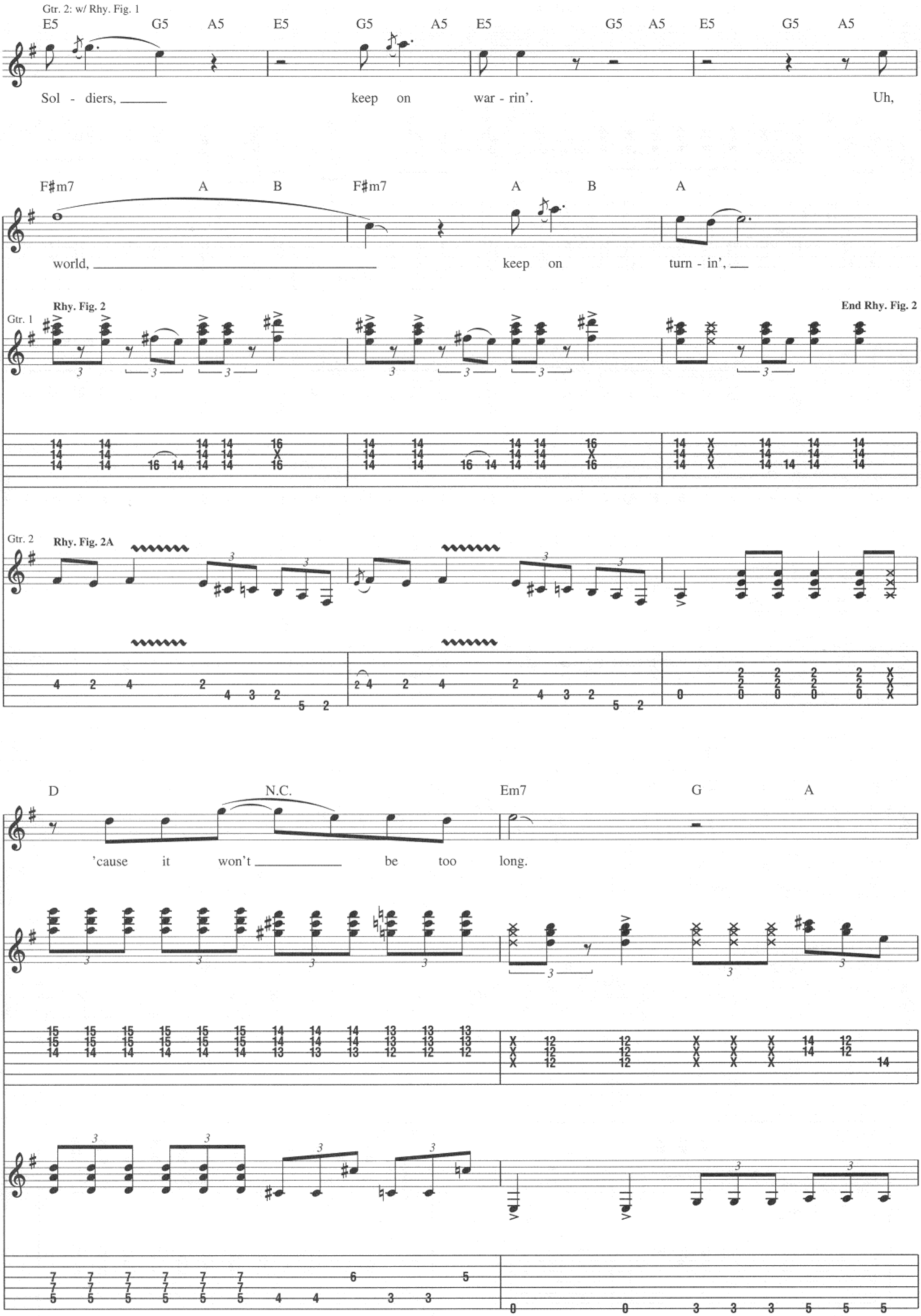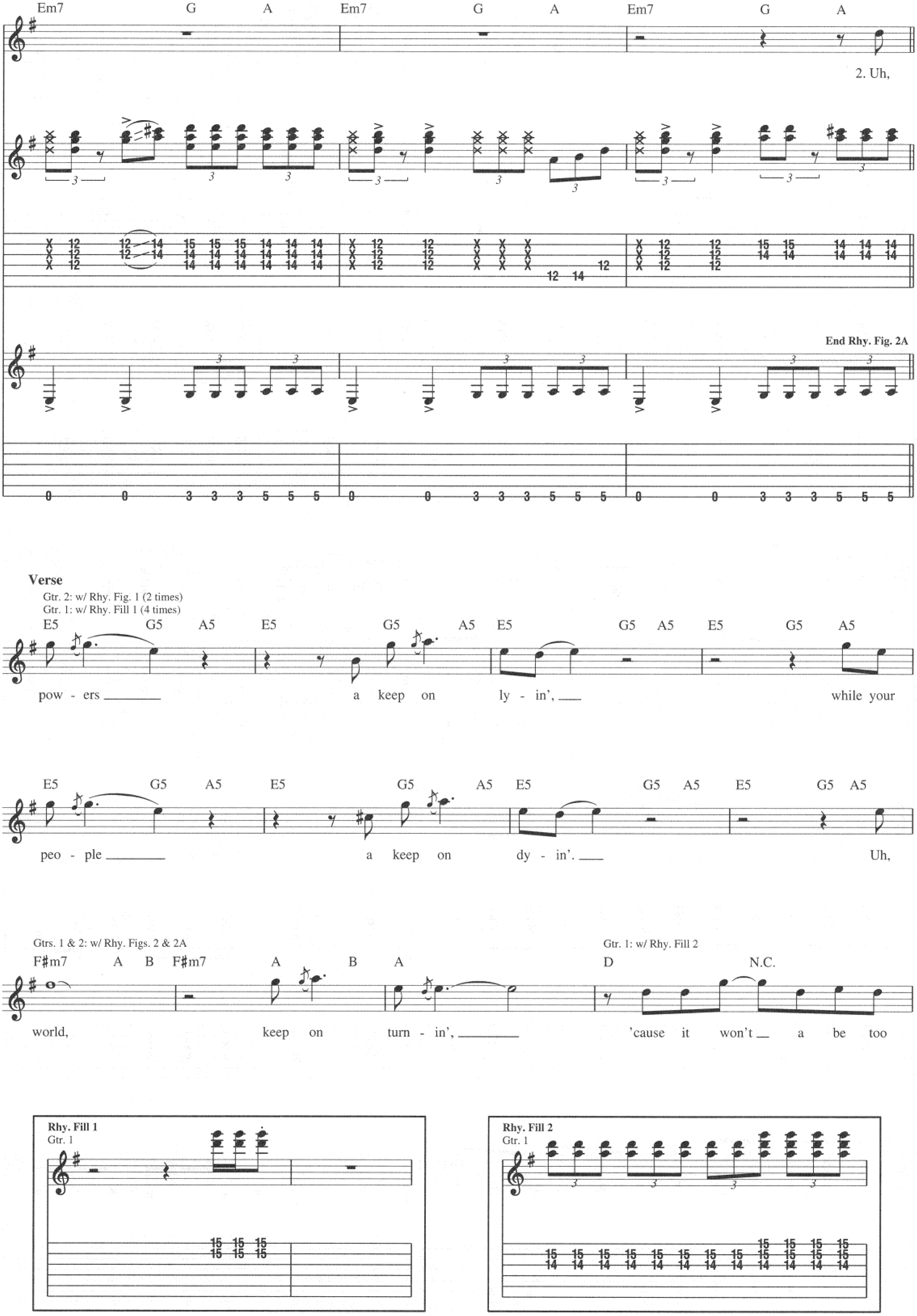


Coda
1., 2.
F5
D5
Your ad - vice.
1/2
3.
D7
15ma
rit.
fdbk.
Pitches: F♯
C
let ring
P.S.
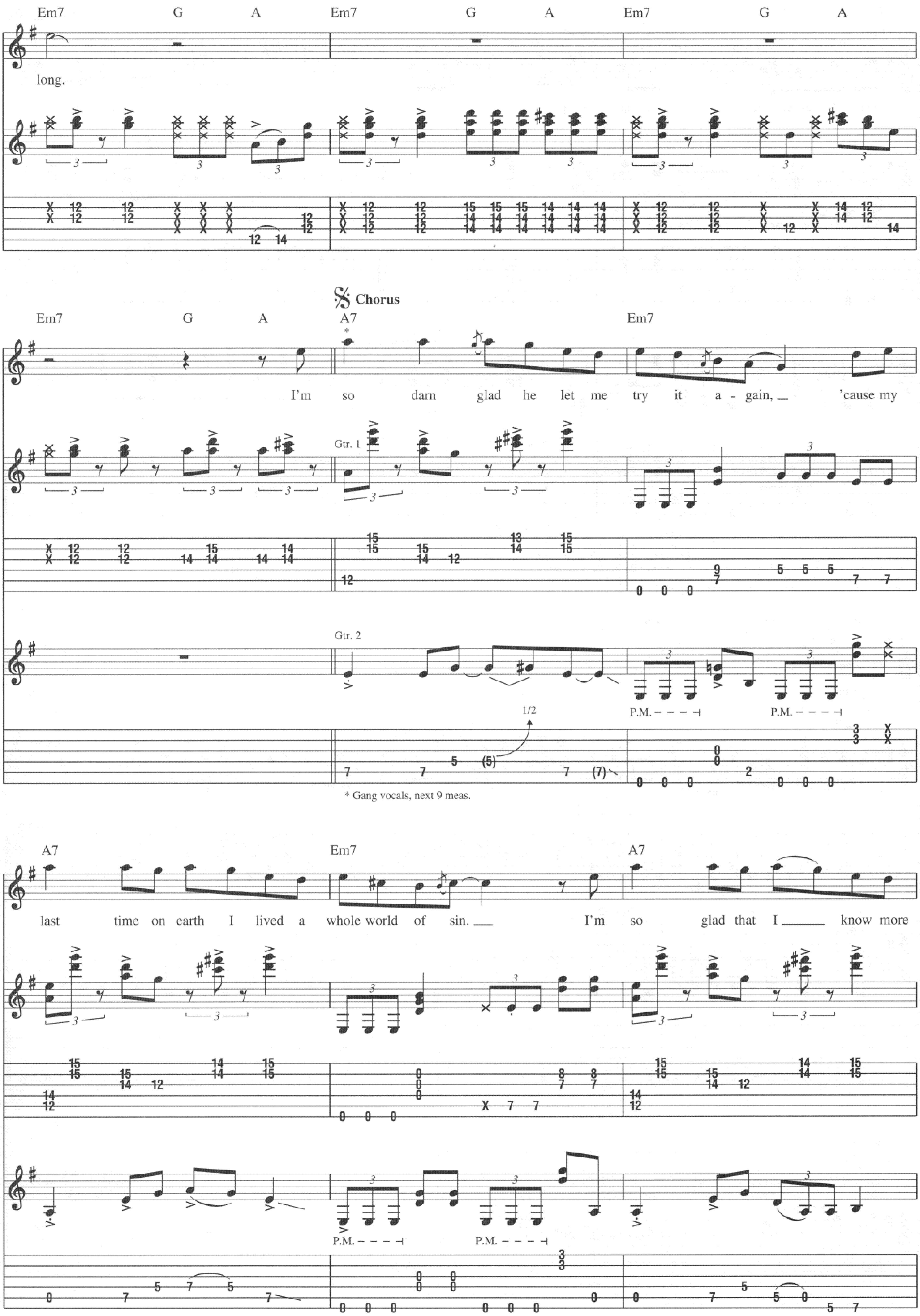
Higher Ground
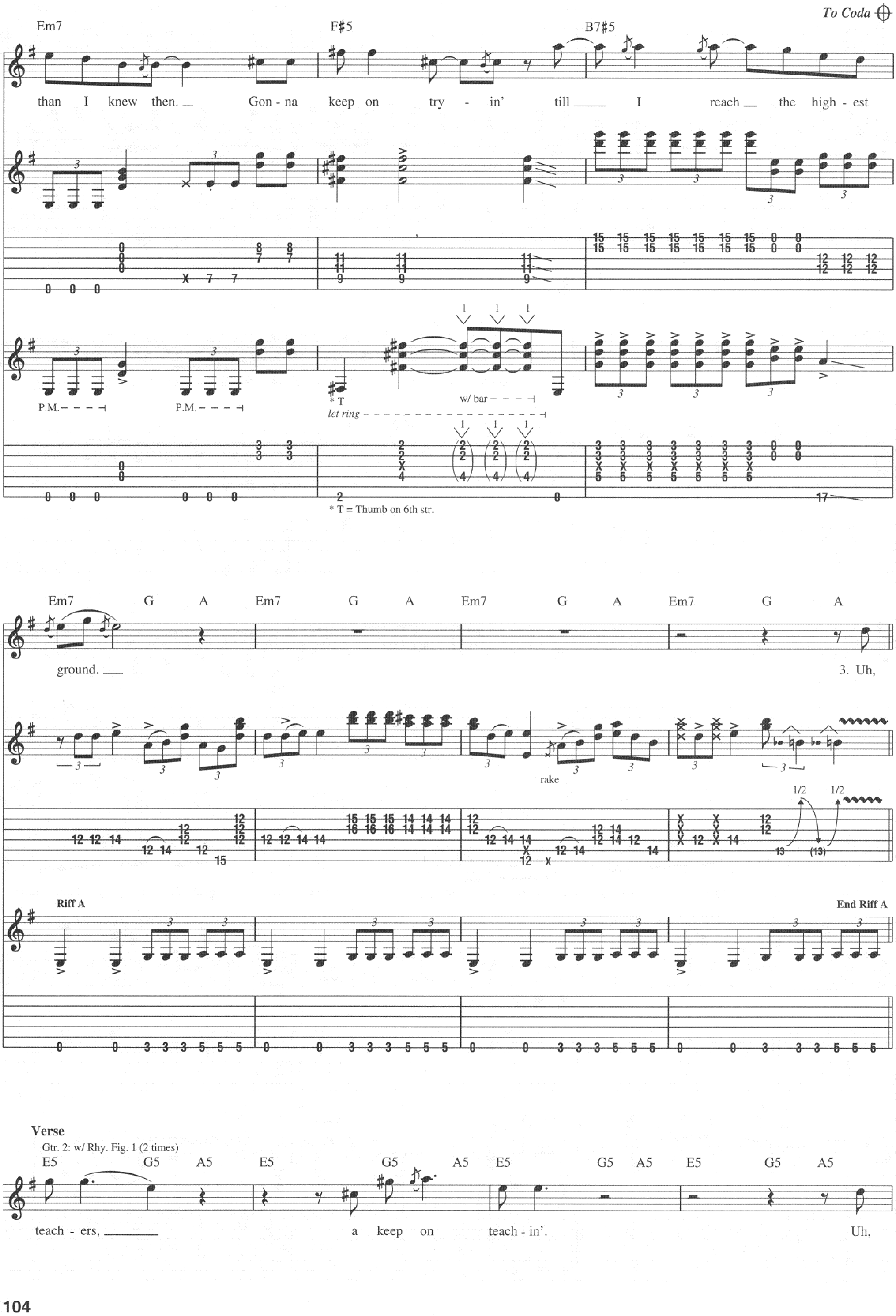
Words and Music by Stevie Wonder
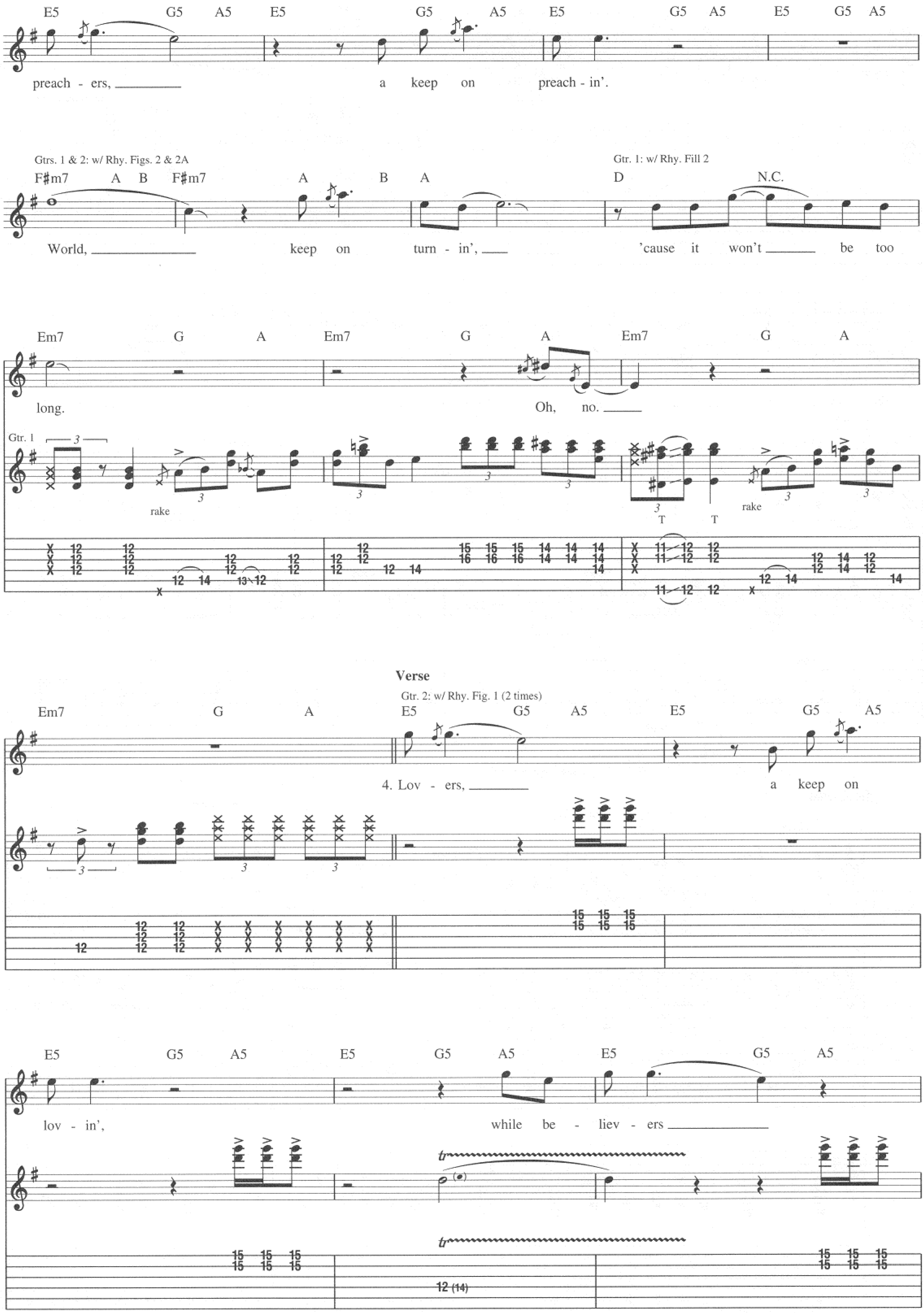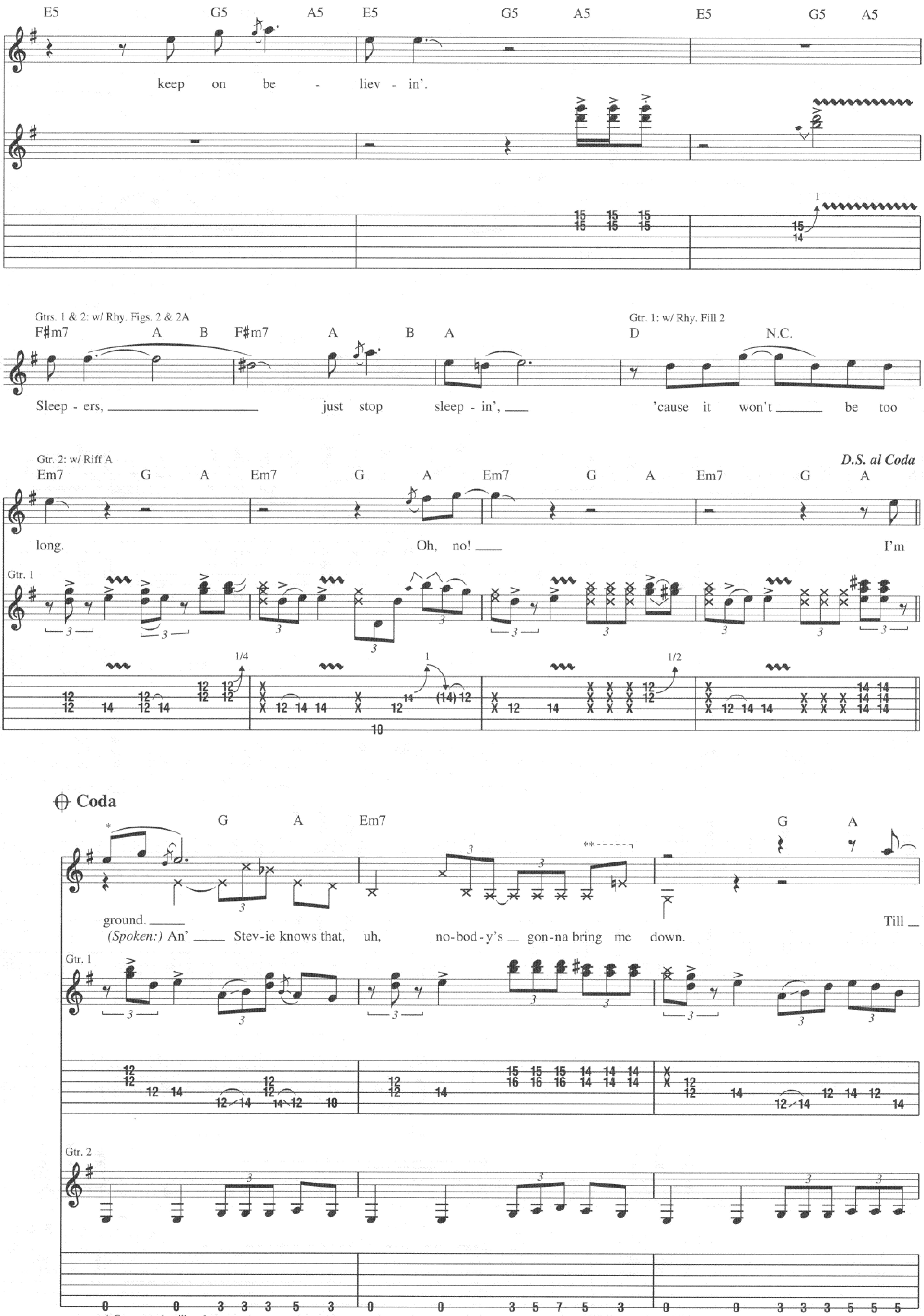



Gtr. 2: w/ Rhy. Fig. 1
E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5
Sol - diers, keep on war - rin'. Uh,
F#m7 A B F#m7 A B A
world, keep on turn - in',
Rhy. Fig. 2
Gtr. 1
End Rhy. Fig. 2
Gtr. 2
Rhy. Fig. 2A
D N.C. Em7 G A
'cause it won't be too long.


Em7 G A Em7 G A Em7 G A
2. Uh,
End Rhy. Fig. 2A
Verse
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 1: w/ Rhy. Fill 1 (4 times)
E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5
pow - ers a keep on ly - in', while your
E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5
peo - ple a keep on dy - in'. Uh,
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Gtr. 1: w/ Rhy. Fill 2
F#m7 A B F#m7 A B A D N.C.
world, keep on turn - in', 'cause it won't a be too
Rhy. Fill 1
Gtr. 1
Rhy. Fill 2
Gtr. 1


Em7 G A Em7 G A Em7 G A
long.
Em7 G A
Chorus
A7 Em7
I'm so darn glad he let me try it a - gain, 'cause my
Gtr. 1
Gtr. 2
1/2
P.M.
* Gang vocals, next 9 meas.
A7 Em7 A7
last time on earth I lived a whole world of sin. I'm so glad that I know more
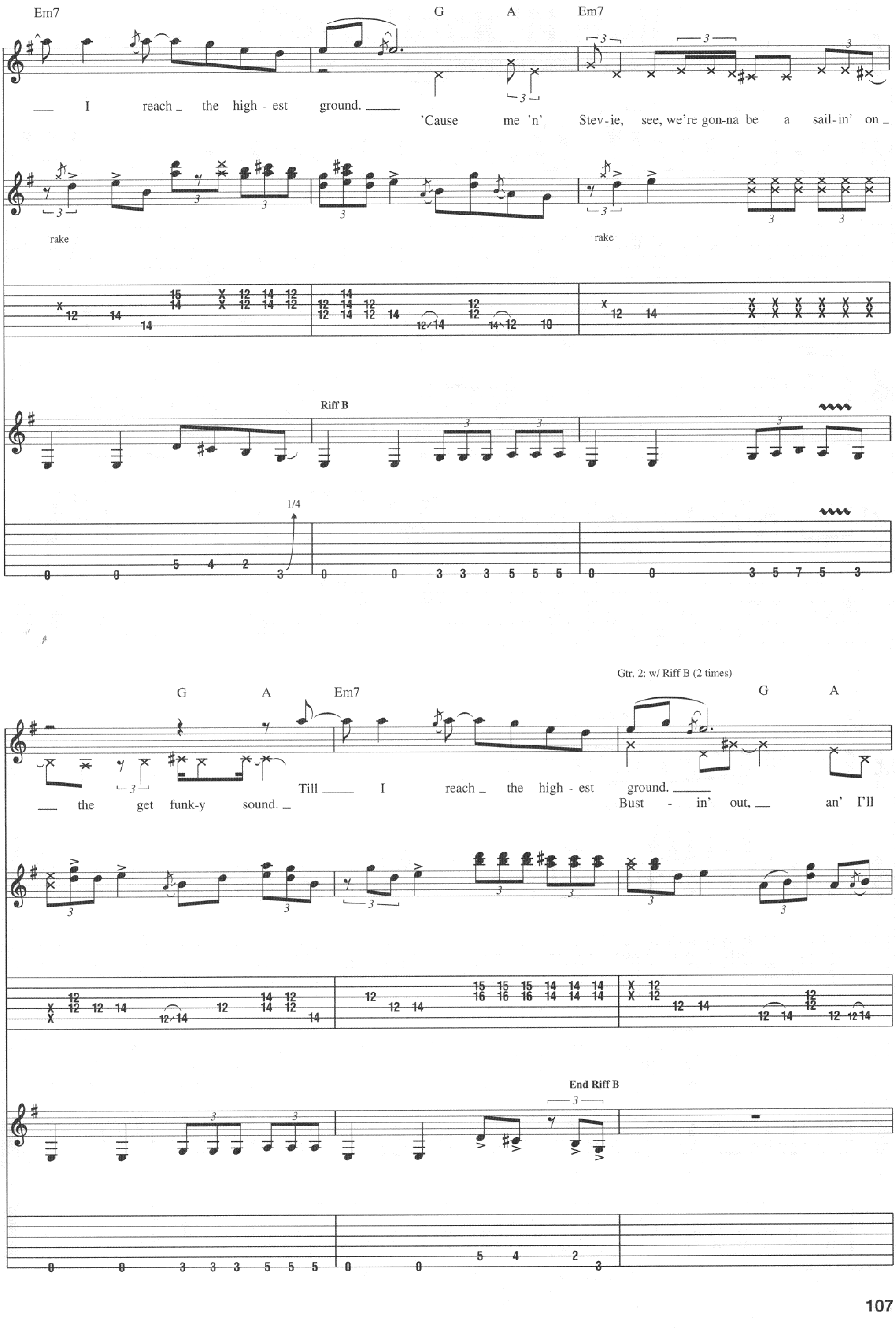

To Coda
Em7
F#5
B7#5
than I knew then. Gon - na keep on try - in' till I reach the high - est
P.M.
P.M.
let ring
w/ bar
* T = Thumb on 6th str.
Em7 G A Em7 G A Em7 G A Em7 G A
ground. 3. Uh,
rake
Riff A
End Riff A
Verse
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5
teach - ers, a keep on teach - in'. Uh,
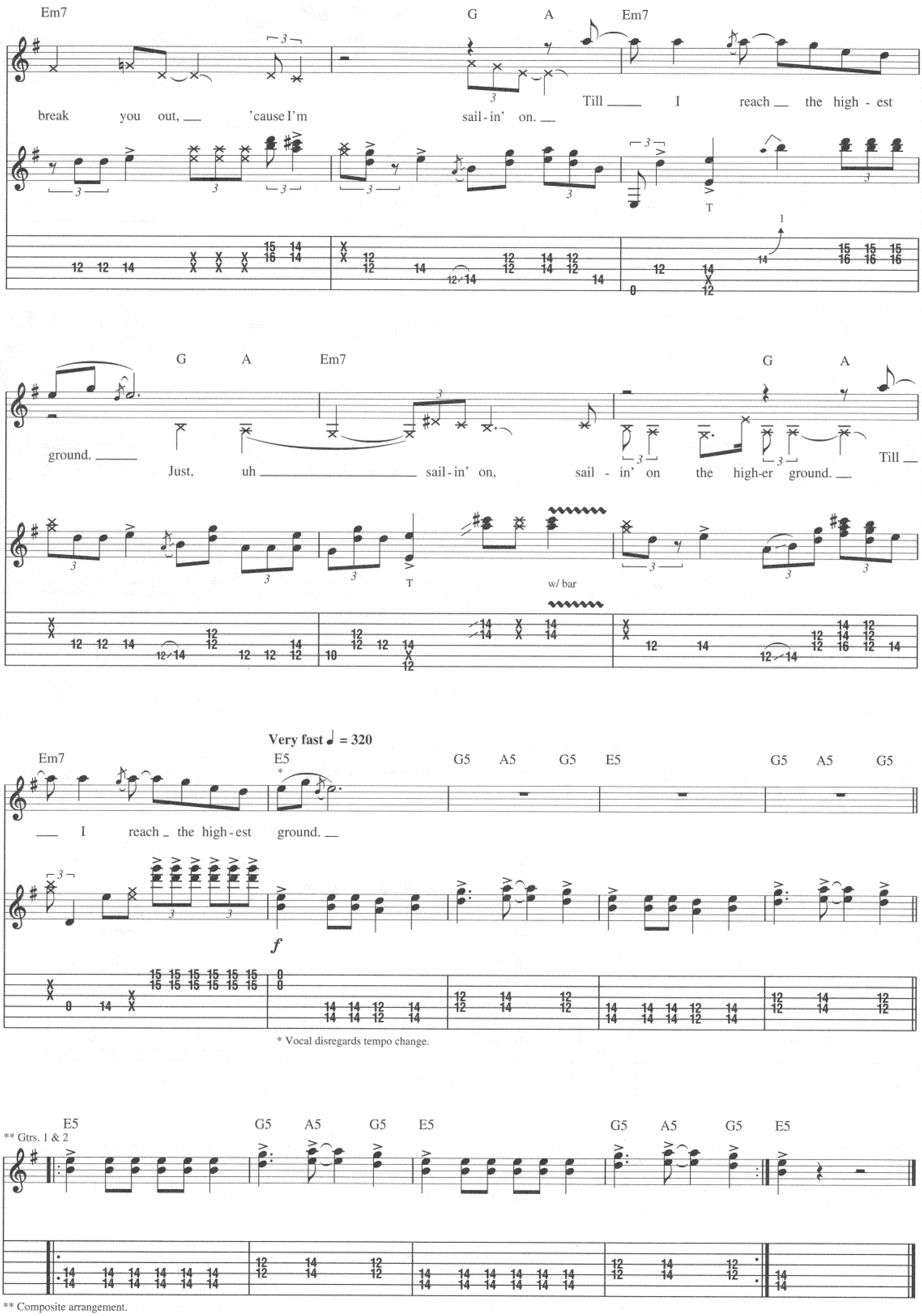

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5
preach - ers, a keep on preach - in'.
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
F#m7 A B F#m7 A B A
World, keep on turn - in',
Gtr. 1: w/ Rhy. Fill 2
D N.C.
'cause it won't be too
Em7 G A Em7 G A Em7 G A
long. Oh, no.
Gtr. 1
rake
Verse
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Em7 G A E5 G5 A5 E5 G5 A5
4. Lov - ers, a keep on
E5 G5 A5 E5 G5 A5 E5 G5 A5
lov - in', while be - liev - ers



* Gang vocals, till end.

** Sung as even eighth notes.
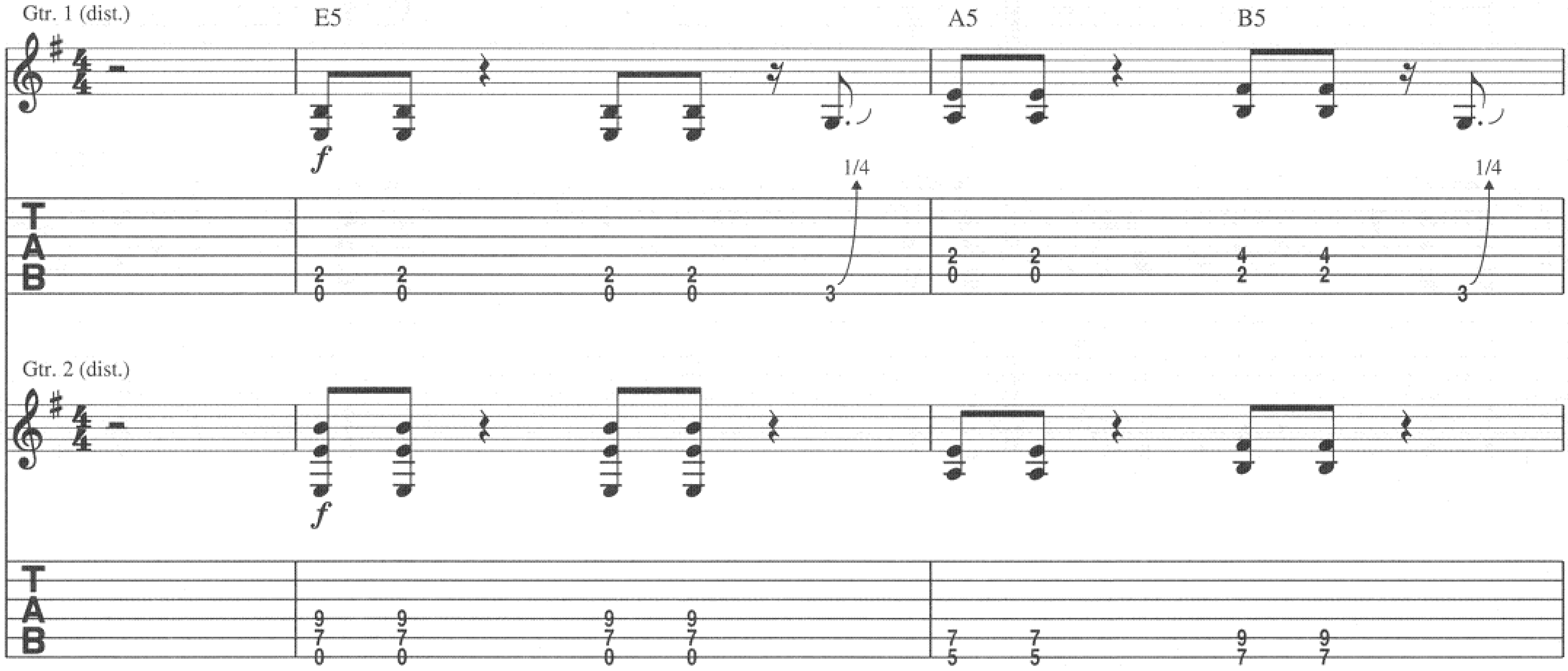

Em7
G A Em7
I reach the high - est ground.
'Cause me 'n' Stev - ie, see, we're gon - na be a sail - in' on
rake
rake
Riff B
1/4
G A Em7
Gtr. 2: w/ Riff B (2 times)
G A
the get funk - y sound.
Till I reach the high - est ground.
Bust - in' out, an' I'll
End Riff B

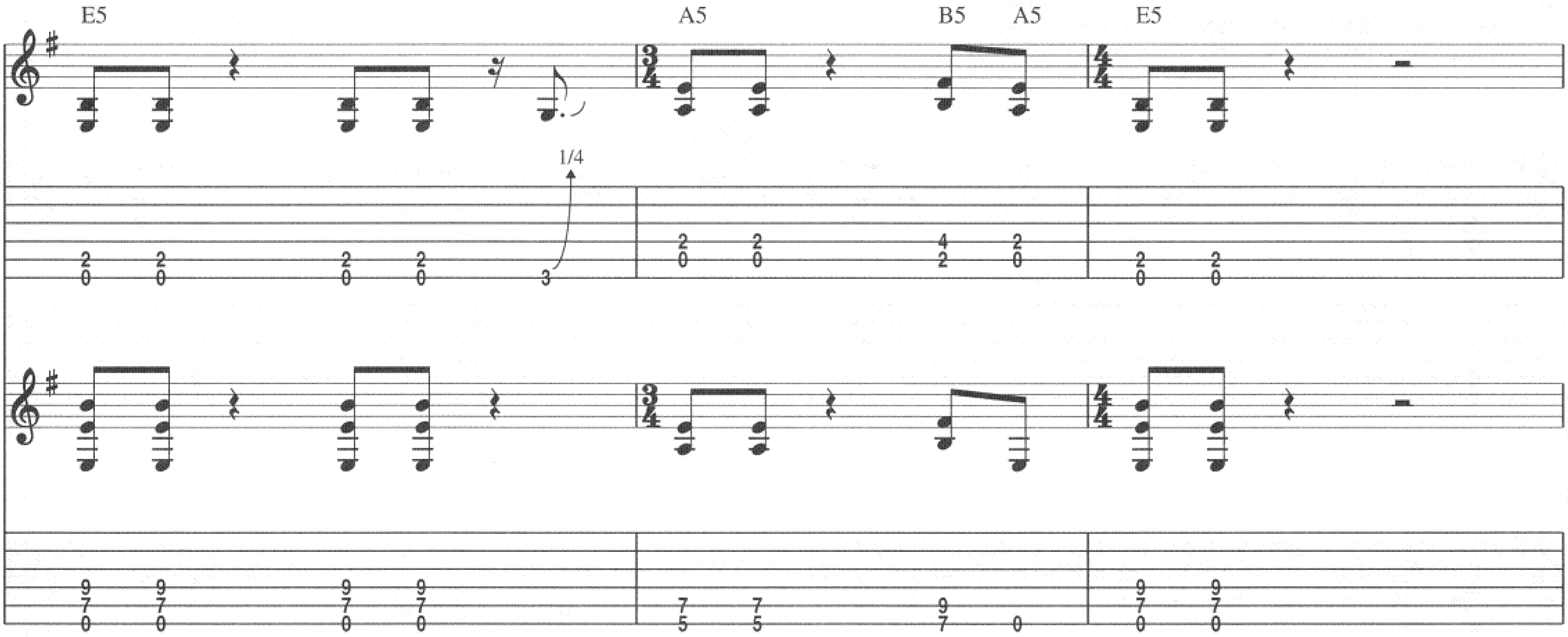

Em7
G
A
Em7
break you out, 'cause I'm sail-in' on.
Till I reach the high-est
T
w/ bar
G
A
Em7
G
A
ground.
Just, uh sail-in' on, sail - in' on the high-er ground.
Till
Very fast ♩ = 320
Em7
E5
G5
A5
G5
E5
G5
A5
G5
I reach the high-est ground.
f
* Vocal disregards tempo change.
E5
** Gtrs. 1 & 2
G5
A5
G5
E5
G5
A5
G5
E5
** Composite arrangement.
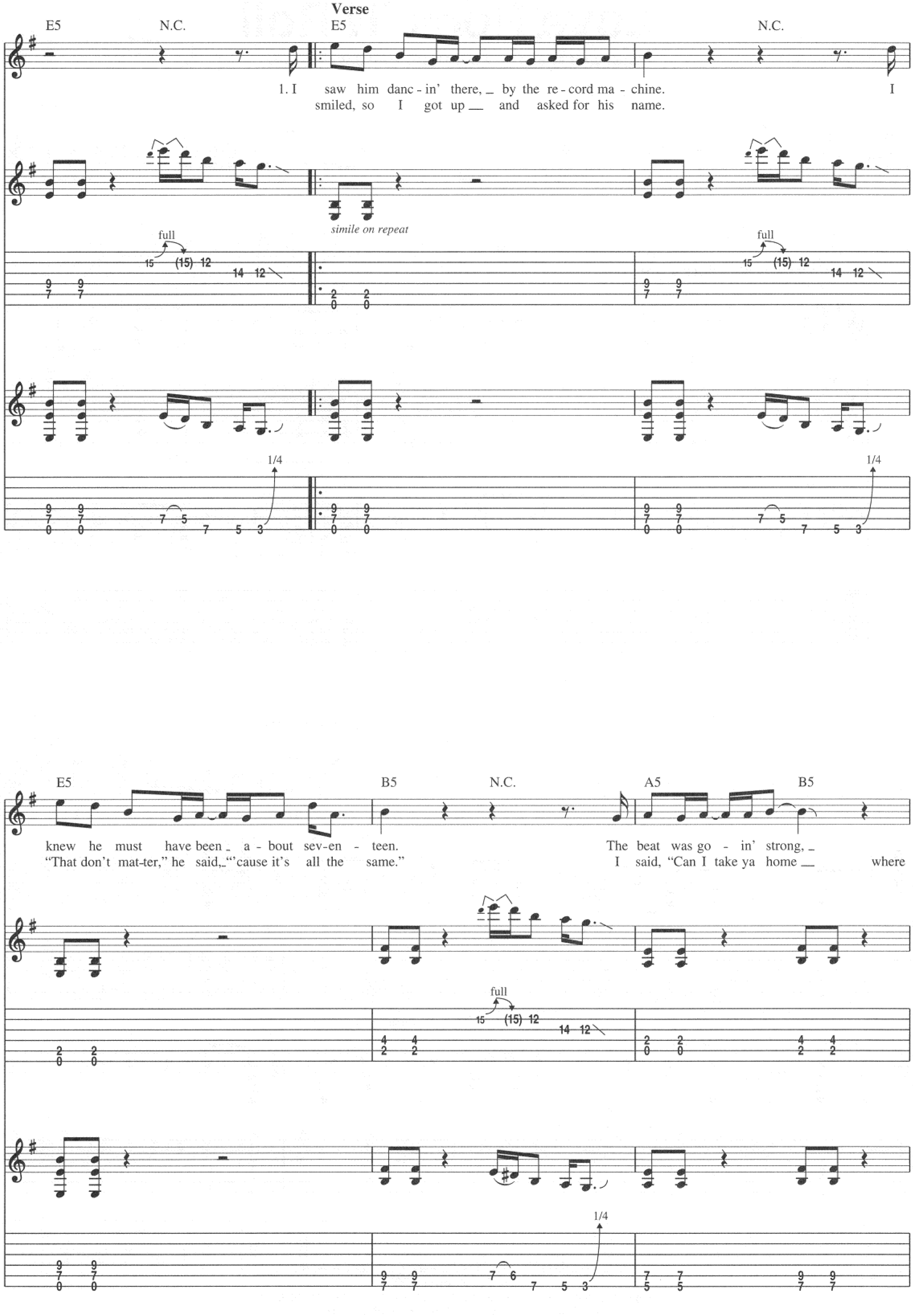
I Love Rock 'N Roll

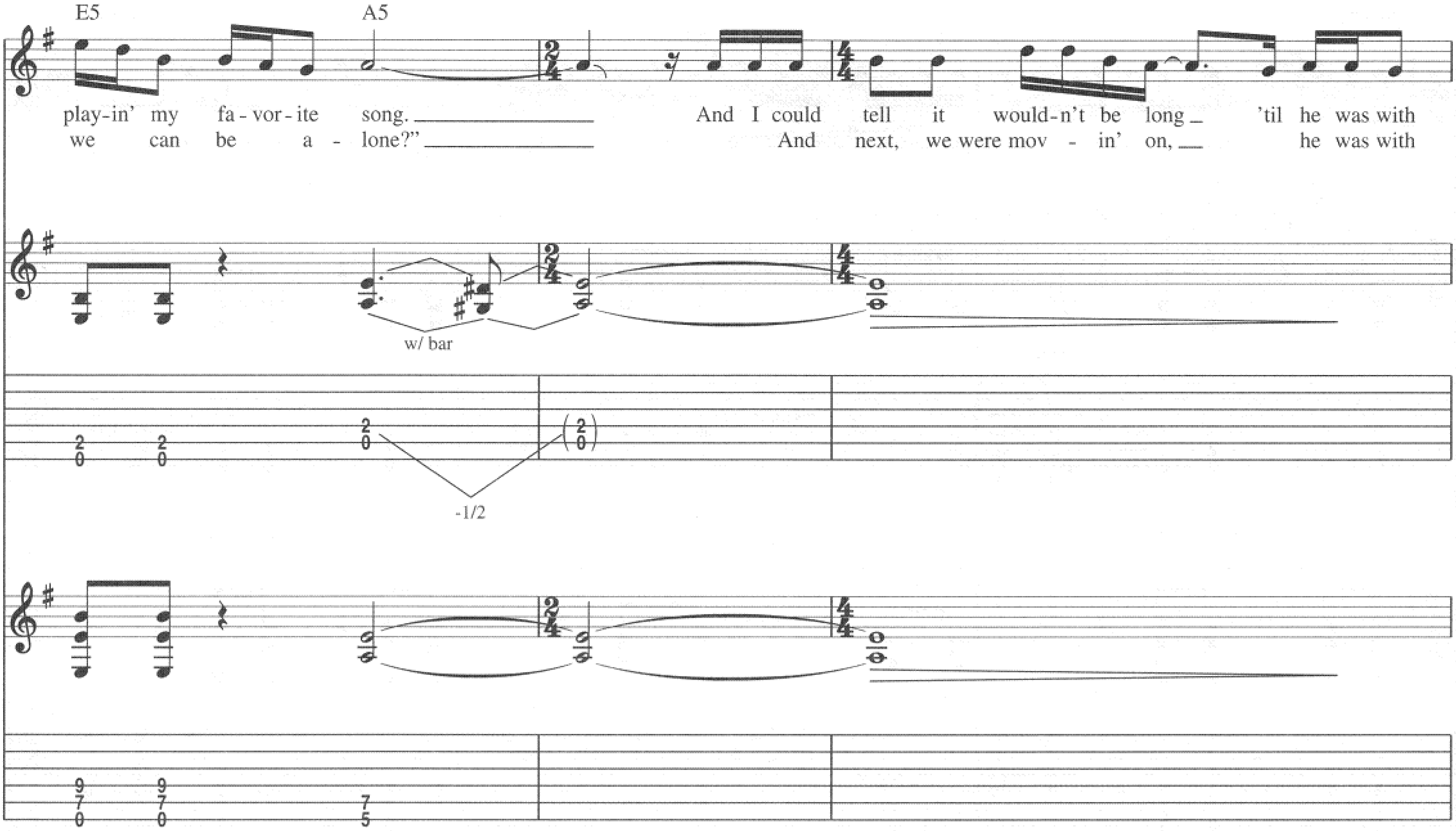
Words and Music by Alan Merrill and Jake Hooker
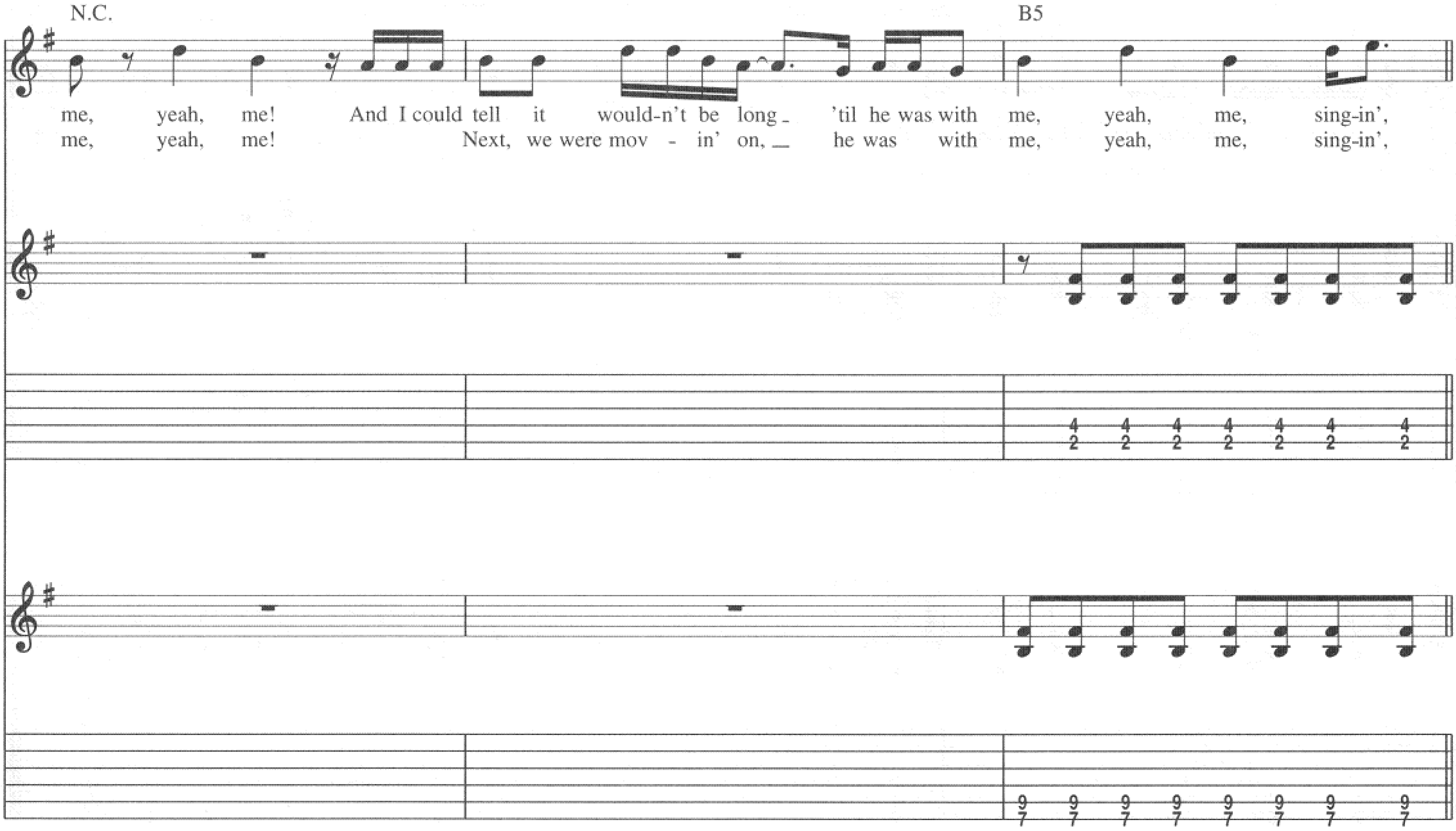
Intro
Moderately Slow Rock ♩ = 96
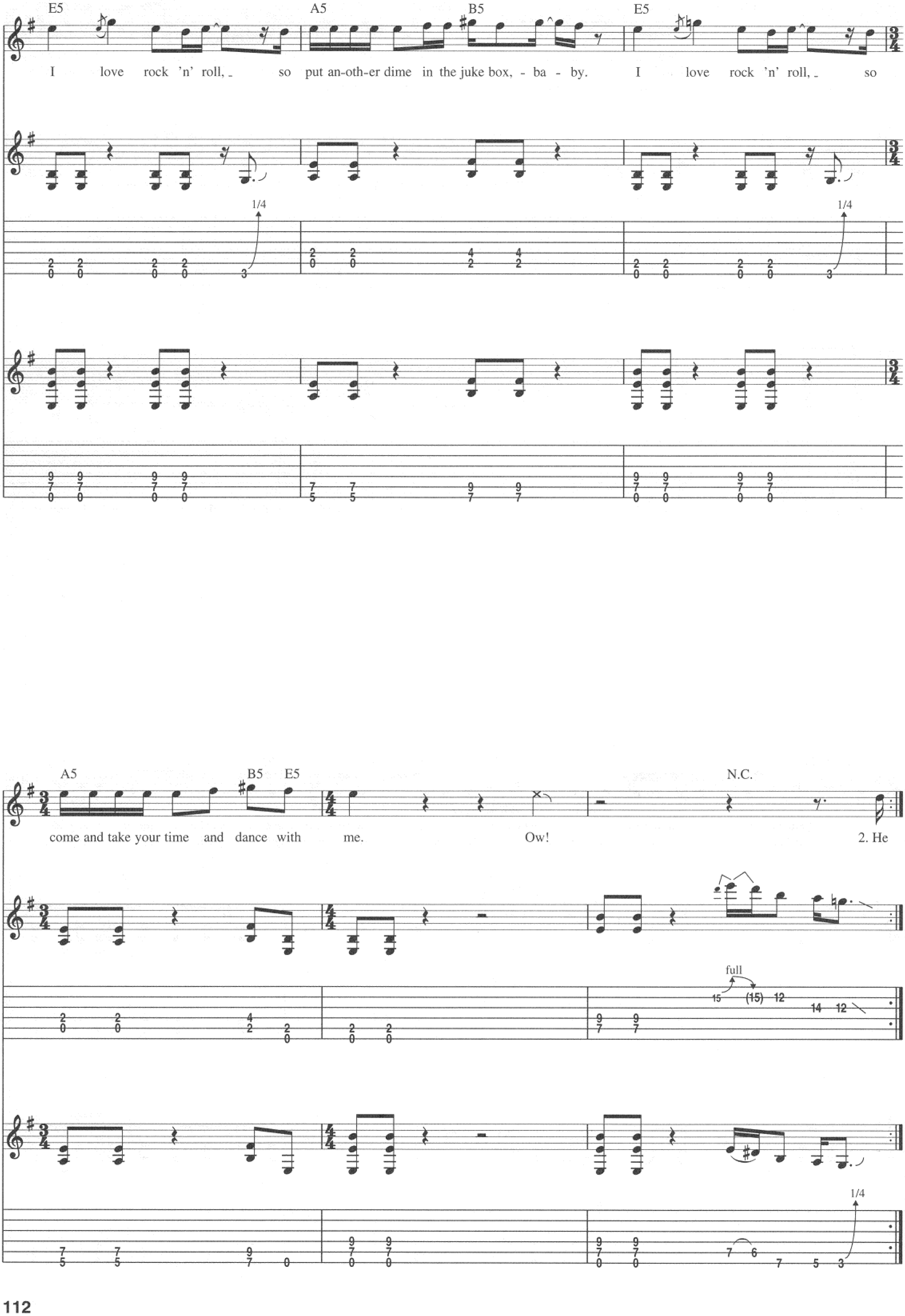





Verse
E5
N.C.
E5
N.C.
1. I saw him danc - in' there, by the re - cord ma - chine. I
smiled, so I got up and asked for his name.
simile on repeat
full
1/4
E5
B5
N.C.
A5
B5
knew he must have been a - bout sev - en - teen. The beat was go - in' strong,
"That don't mat - ter," he said, "'cause it's all the same." I said, "Can I take ya home where
full
1/4
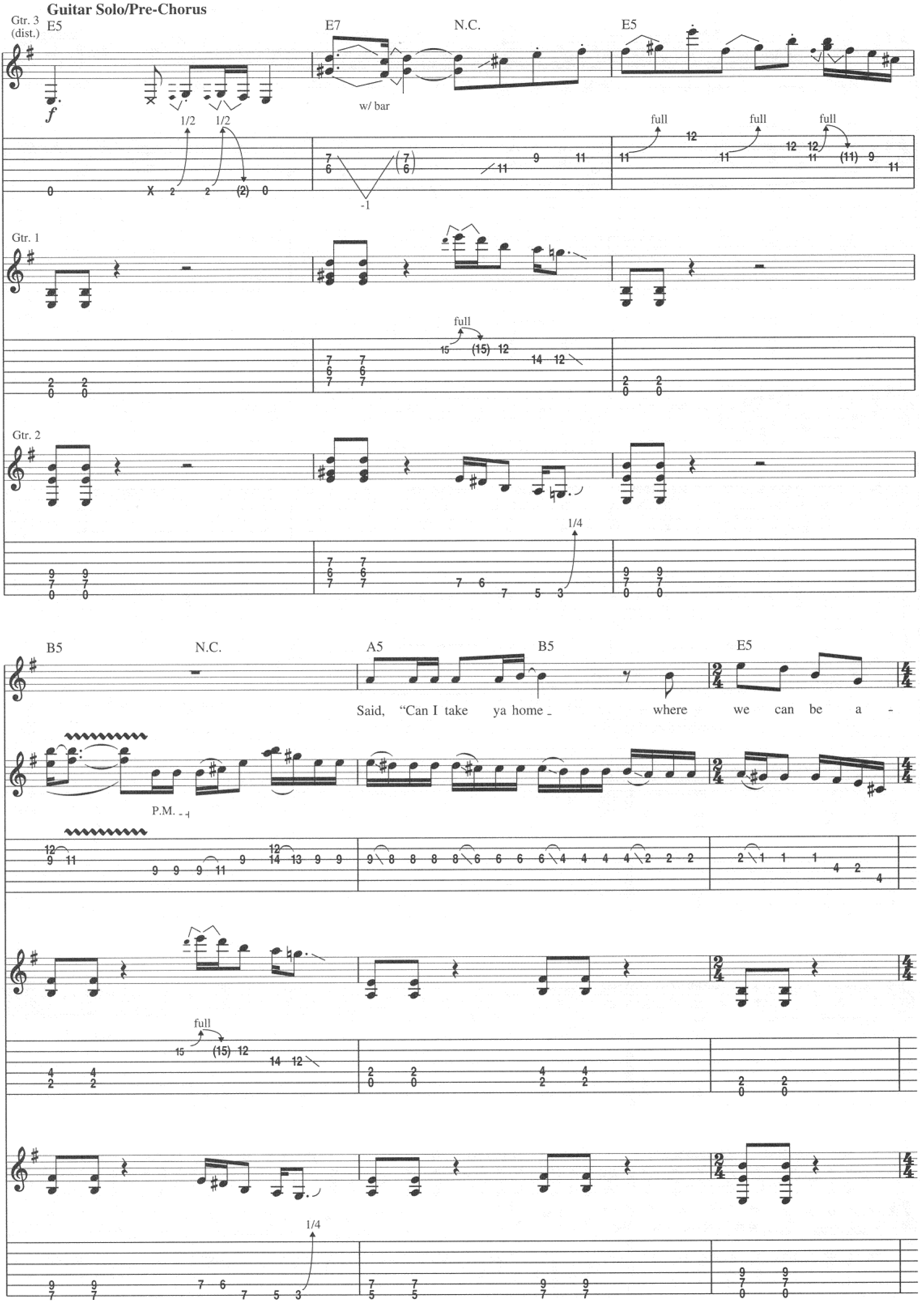

E5
A5
play-in' my fa-vor-ite song. And I could tell it would-n't be long 'til he was with
we can be a-lone?" And next, we were mov-in' on, he was with
w/ bar
-1/2


N.C.
B5
me, yeah, me! And I could tell it would-n't be long 'til he was with me, yeah, me, sing-in',
me, yeah, me! Next, we were mov-in' on, he was with me, yeah, me, sing-in',
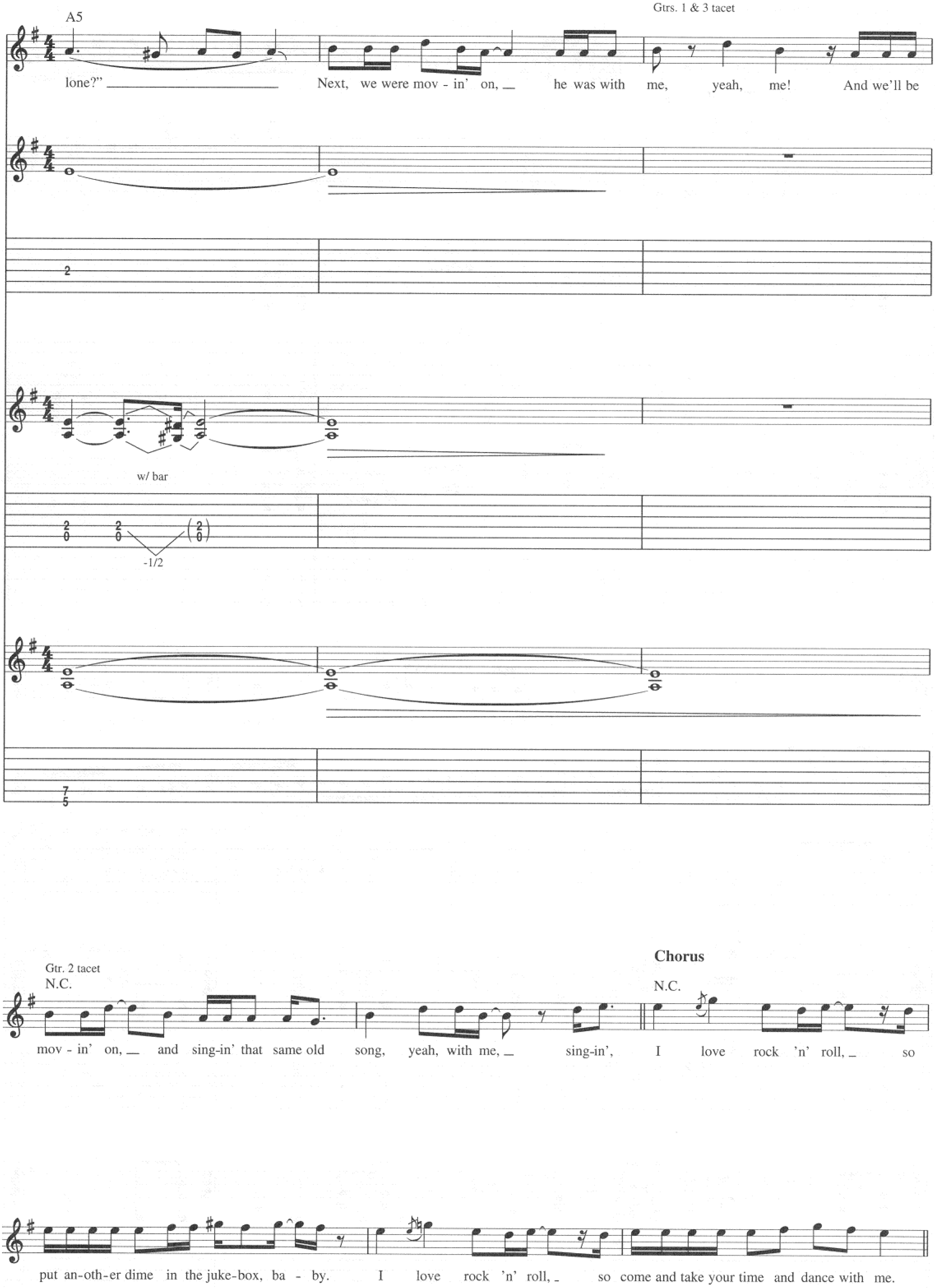
Chorus
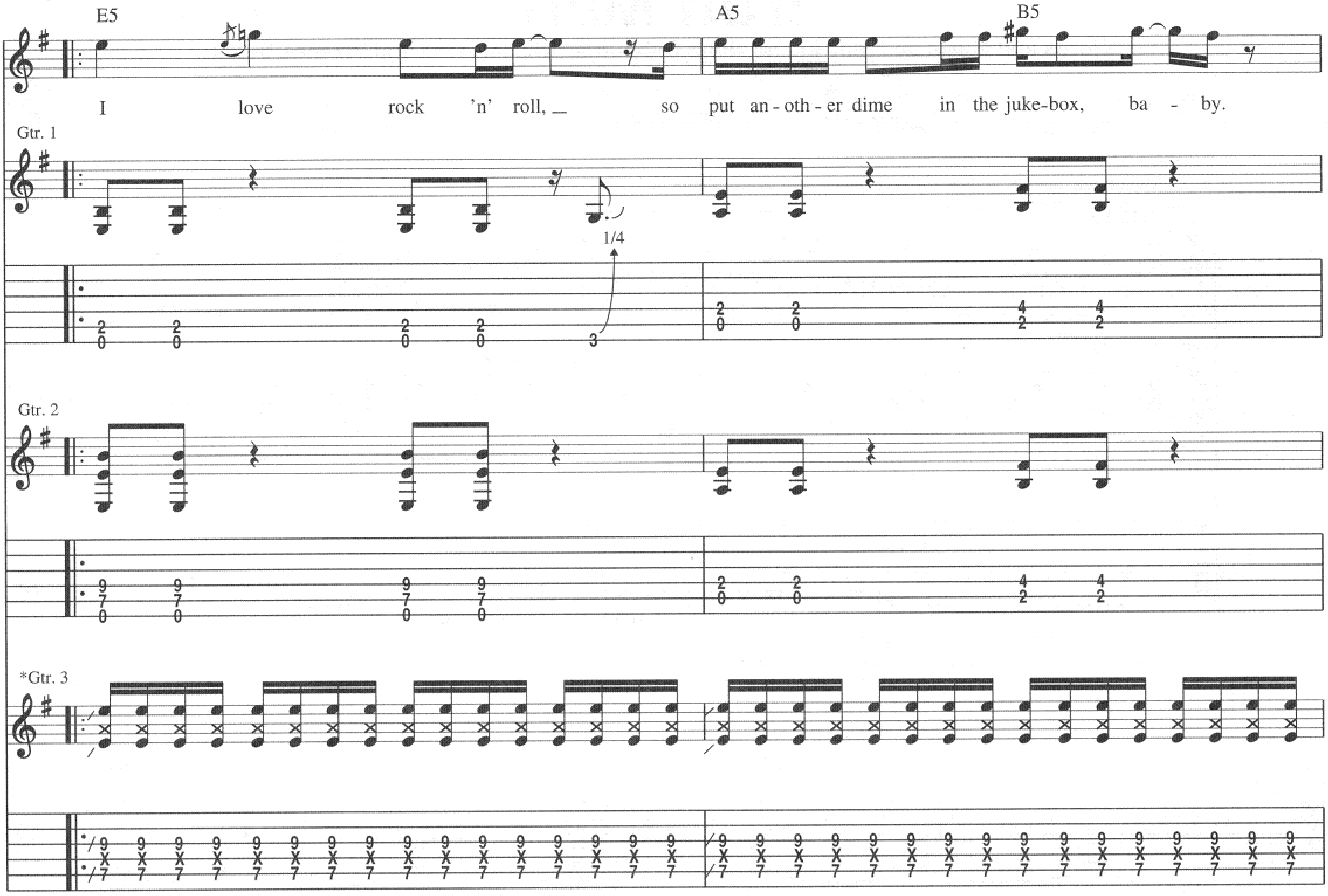


E5
A5
B5
E5
I love rock 'n' roll, so put an-oth-er dime in the juke box, ba - by. I love rock 'n' roll, so
1/4
1/4
A5
B5
E5
N.C.
come and take your time and dance with me. Ow! 2. He
full
1/4
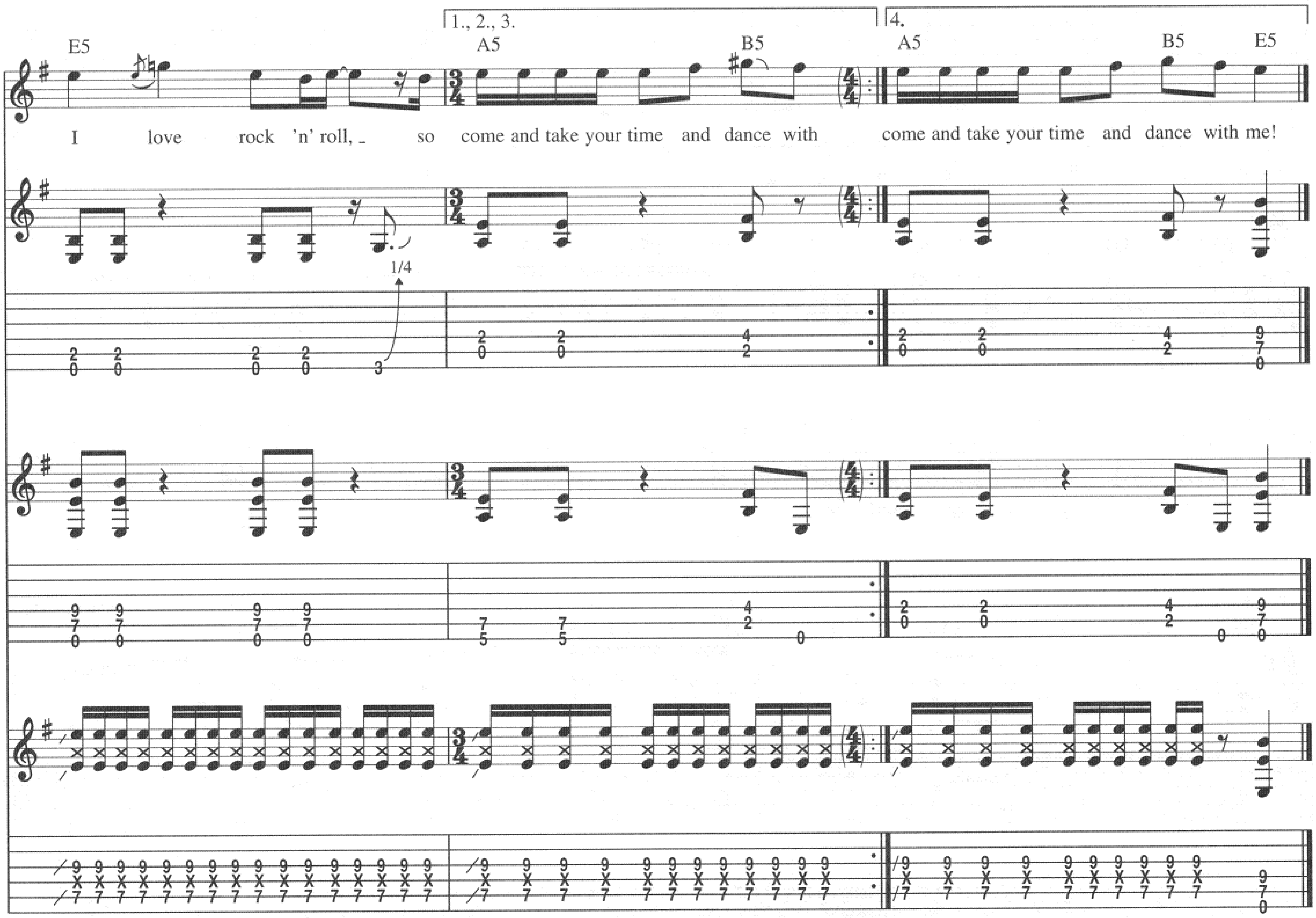


Guitar Solo/Pre-Chorus
Gtr. 3 (dist.)
E5
E7
N.C.
E5
w/ bar
Gtr. 1
Gtr. 2
B5
N.C.
A5
B5
E5
Said, "Can I take ya home where we can be a -
P.M.


A5
Gtrs. 1 & 3 tacet
lone?" Next, we were mov - in' on, he was with me, yeah, me! And we'll be
w/ bar
-1/2
Gtr. 2 tacet
N.C.
mov - in' on, and sing-in' that same old song, yeah, with me, sing-in',
Chorus
N.C.
I love rock 'n' roll, so
put an-oth-er dime in the juke-box, ba - by. I love rock 'n' roll, so come and take your time and dance with me.

Outro-Chorus

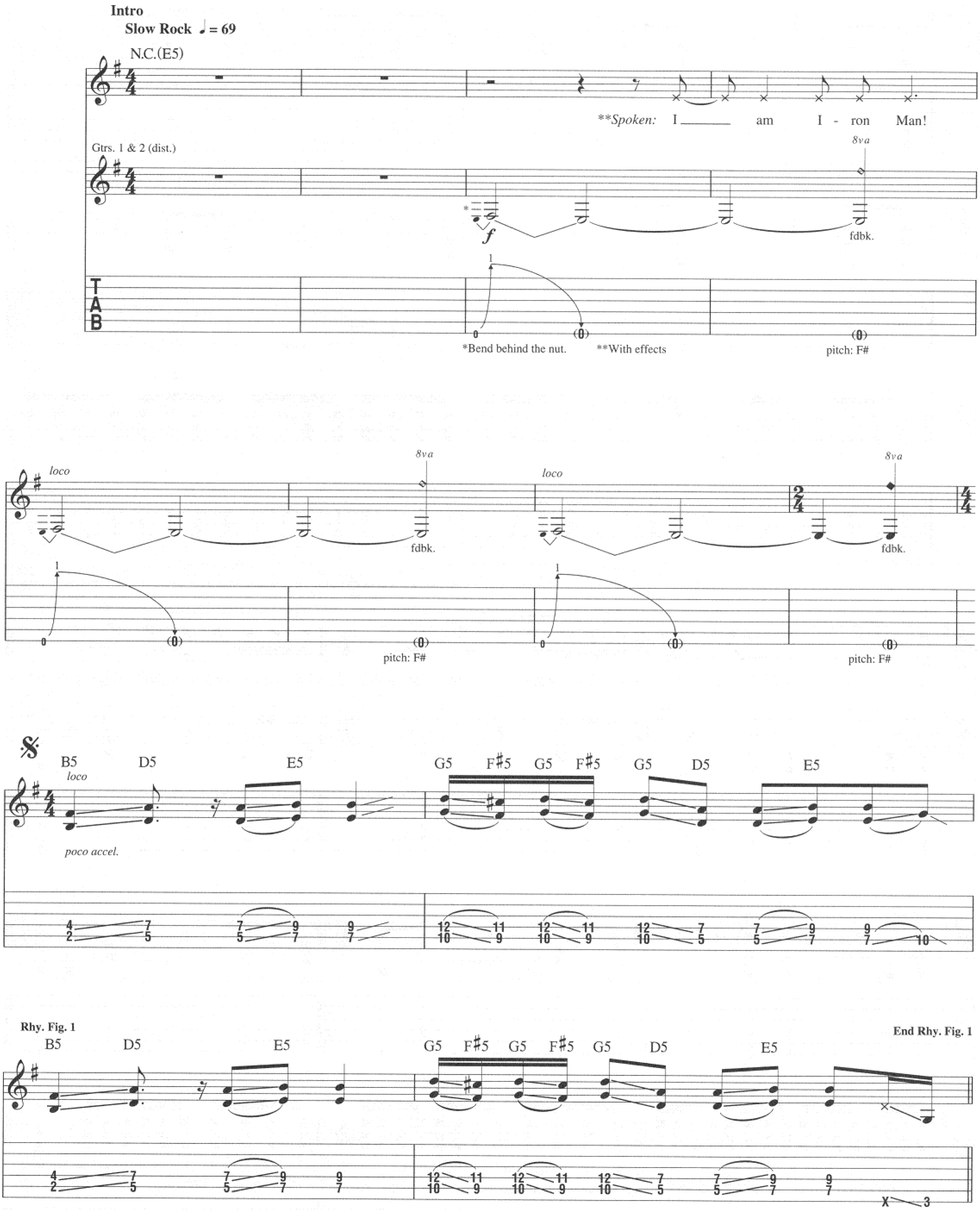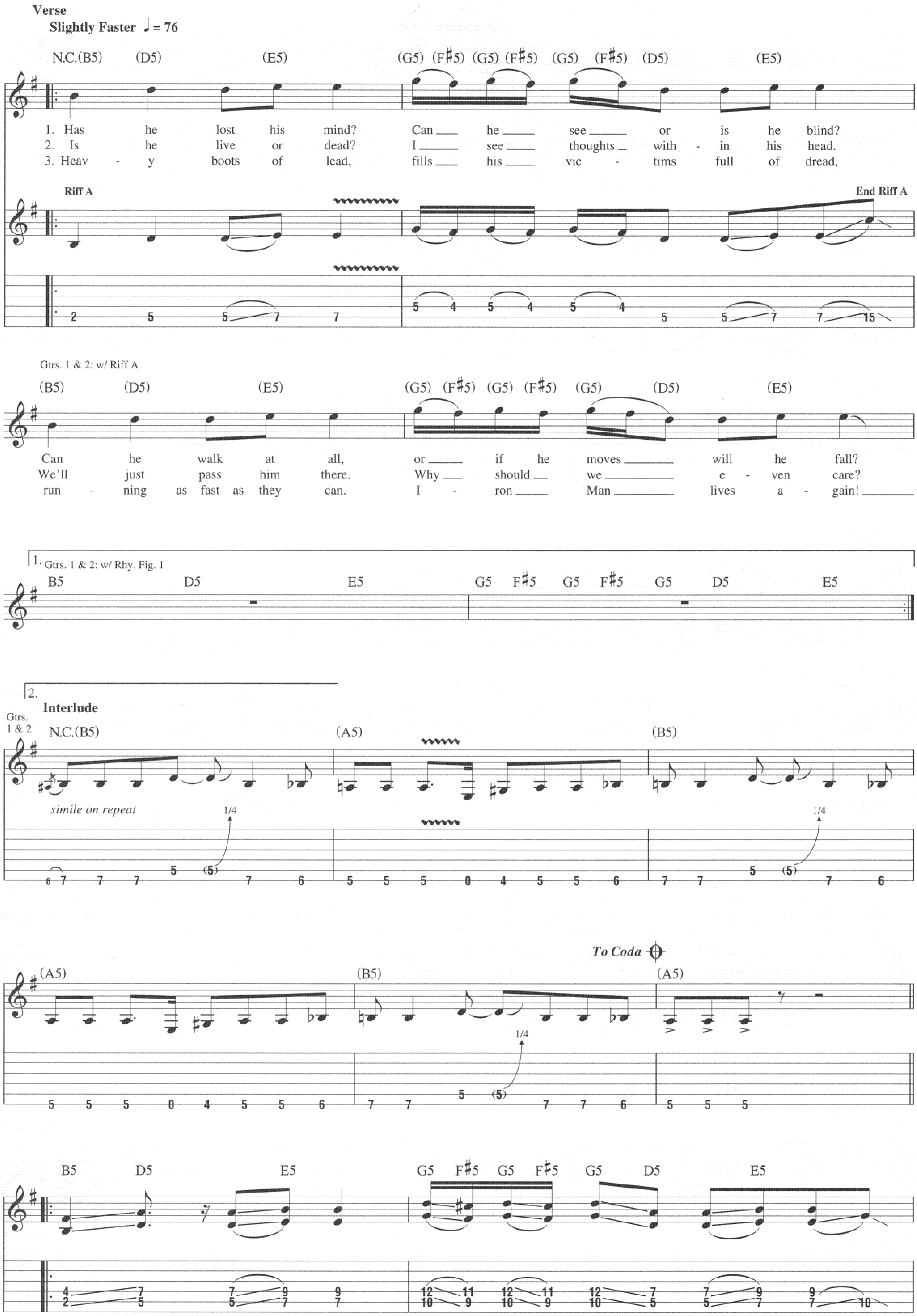


*Play 3rd & 4th times only.
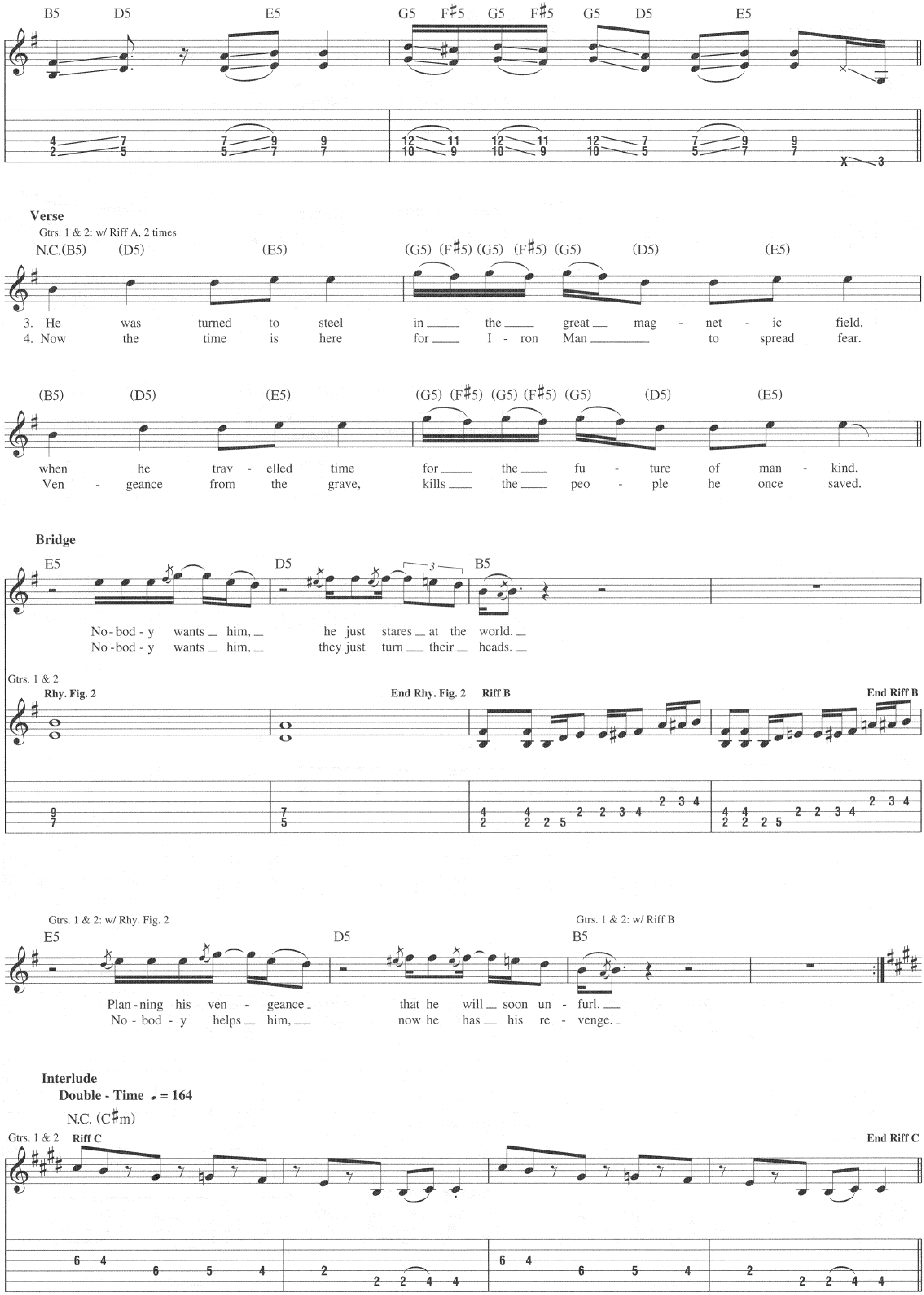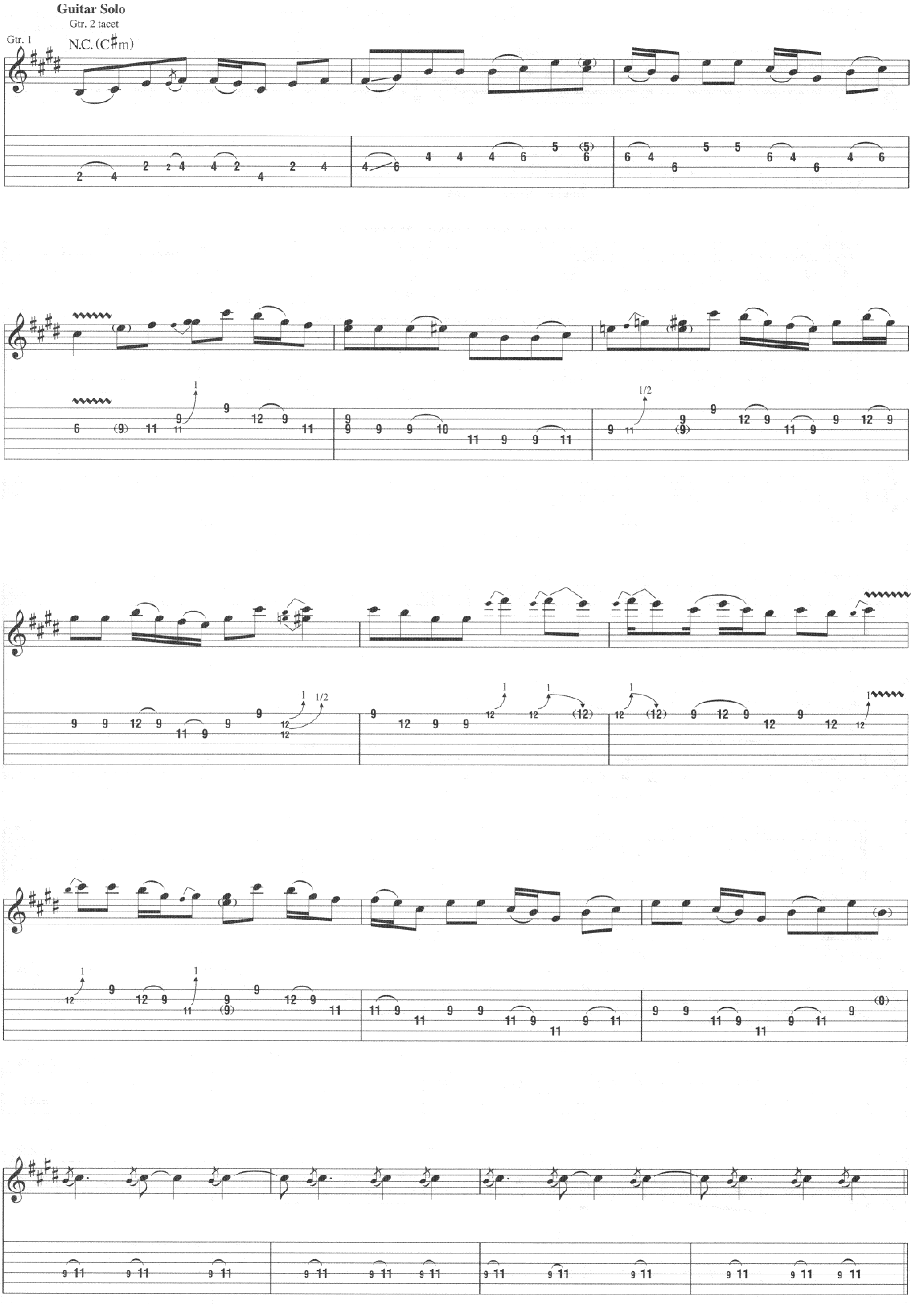


Iron Man
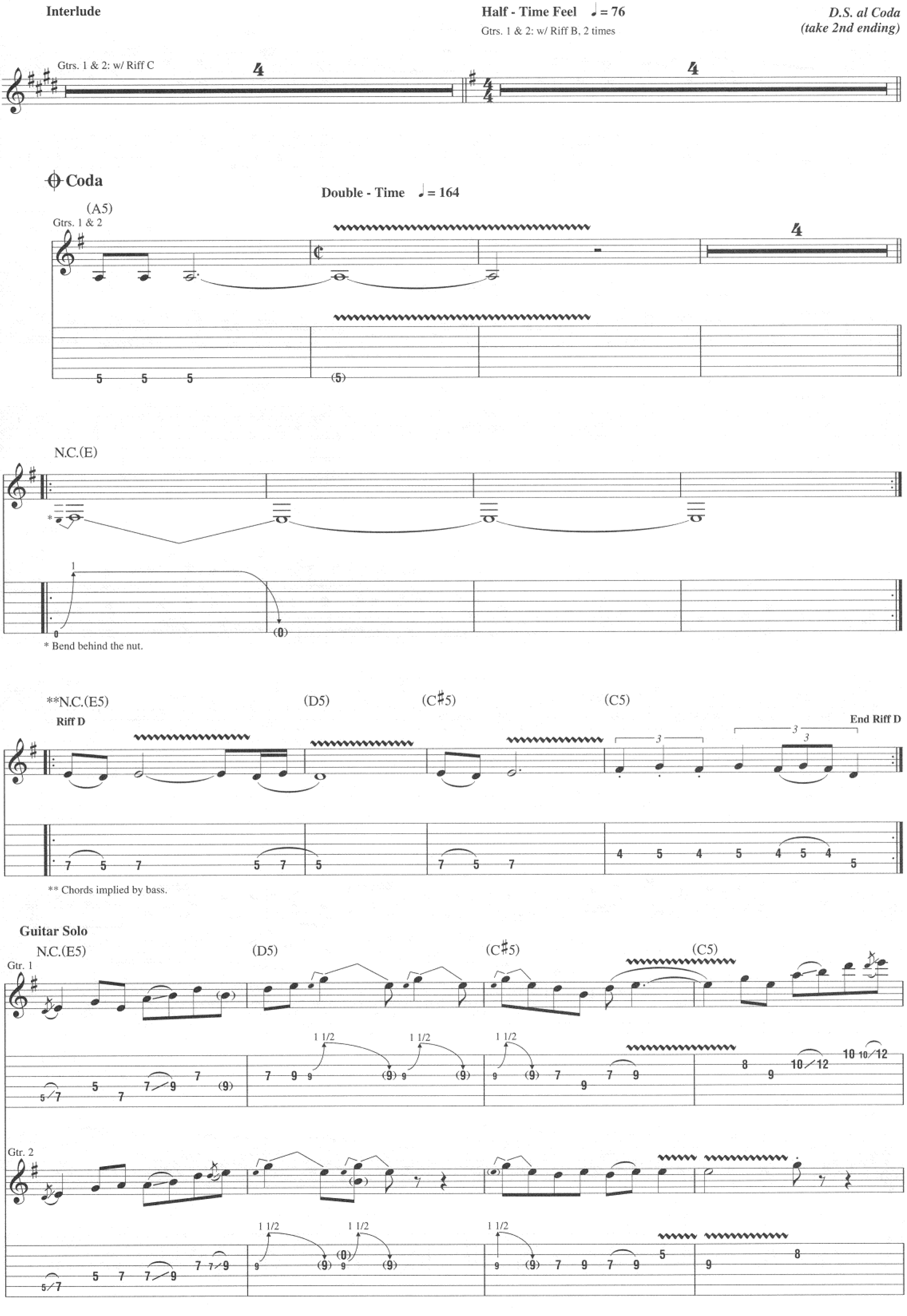
Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler
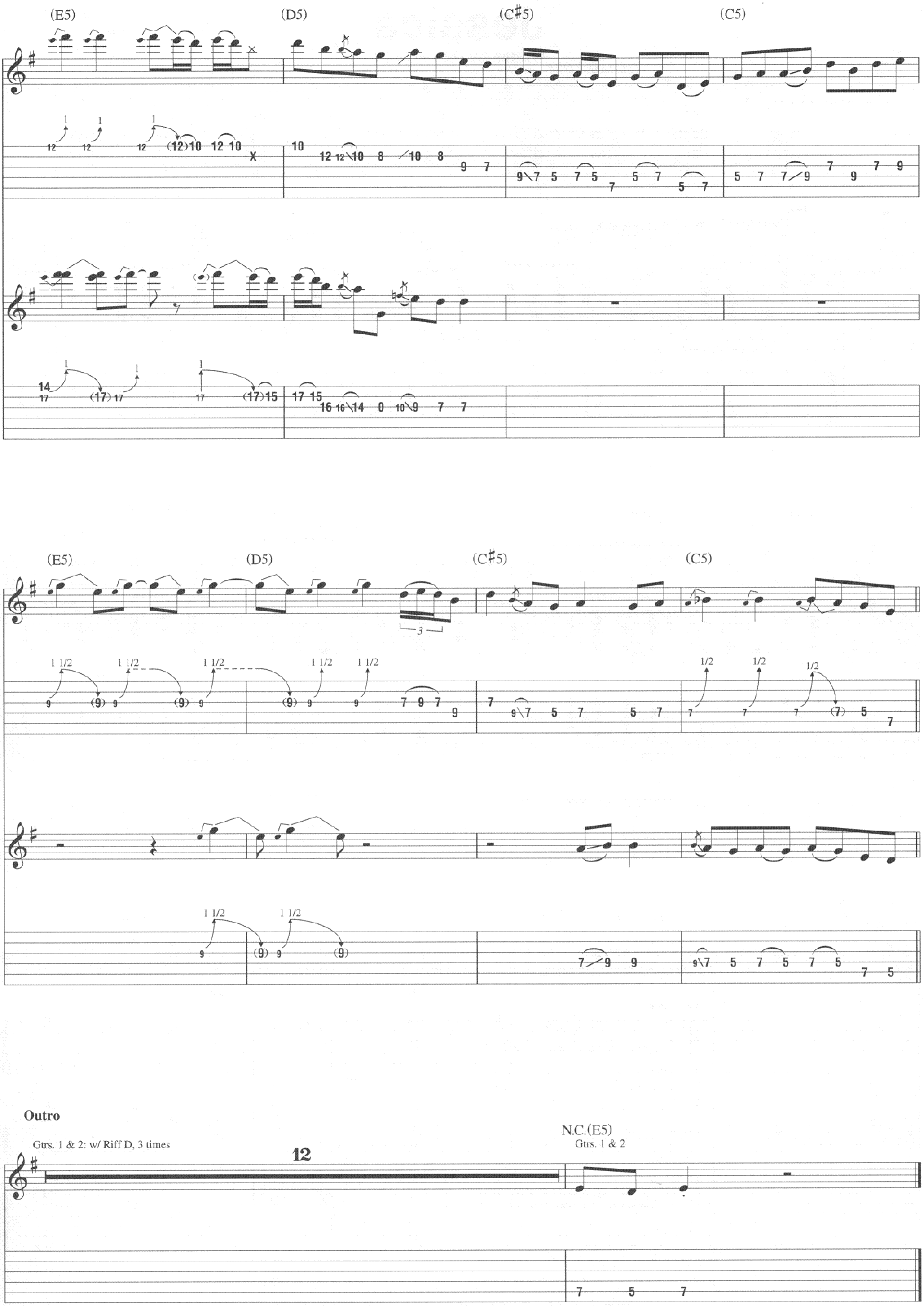



Verse
Slightly Faster ♩ = 76
N.C.(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (F#5) (D5) (E5)
1. Has he lost his mind? Can he see or is he blind?
2. Is he live or dead? I see thoughts with - in his head.
3. Heav - y boots of lead, fills his vic - tims full of dread,
Riff A
End Riff A
Gtrs. 1 & 2: w/ Riff A
(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)
Can he walk at all, or if he moves will he fall?
We'll just pass him there. Why should we e - ven care?
run - ning as fast as they can. I - ron Man lives a - gain!
1. Gtrs. 1 & 2: w/ Rhy. Fig. 1
B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5
2.
Interlude
Gtrs. 1 & 2
N.C.(B5) (A5) (B5)
simile on repeat
1/4
(A5) (B5) (A5)
To Coda
B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5


B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5
Verse
Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)
3. He was turned to steel in the great mag - net - ic field,
4. Now the time is here for I - ron Man to spread fear.
(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)
when he trav - elled time for the fu - ture of man - kind.
Ven - geance from the grave, kills the peo - ple he once saved.
Bridge
E5 D5 B5
No - bod - y wants him, he just stares at the world.
No - bod - y wants him, they just turn their heads.
Gtrs. 1 & 2
Rhy. Fig. 2
End Rhy. Fig. 2
Riff B
End Riff B
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtrs. 1 & 2: w/ Riff B
E5 D5 B5
Plan - ning his ven - geance that he will soon un - furl.
No - bod - y helps him, now he has his re - venge.
Interlude
Double - Time ♩= 164
N.C. (C#m)
Gtrs. 1 & 2
Riff C
End Riff C

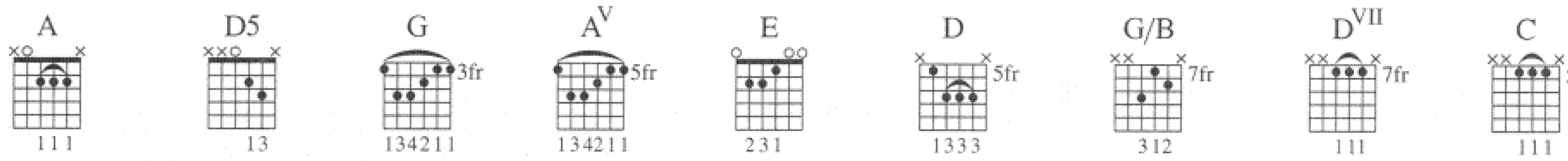

Guitar Solo
Gtr. 2 tacet
Gtr. 1
N.C. (C♯m)

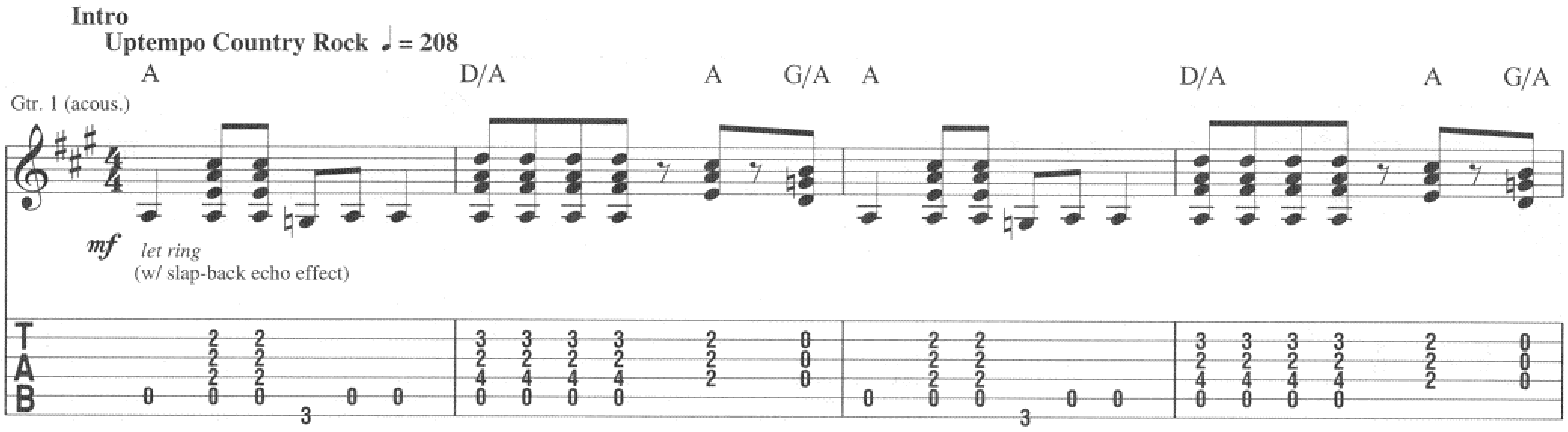

Interlude
Half - Time Feel ♩ = 76
Gtrs. 1 & 2: w/ Riff B, 2 times
D.S. al Coda
(take 2nd ending)
Gtrs. 1 & 2: w/ Riff C
Coda
Double - Time ♩ = 164
(A5)
Gtrs. 1 & 2
N.C.(E)
* Bend behind the nut.
**N.C.(E5)
Riff D
(D5)
(C♯5)
(C5)
End Riff D
** Chords implied by bass.
Guitar Solo
N.C.(E5)
Gtr. 1
Gtr. 2

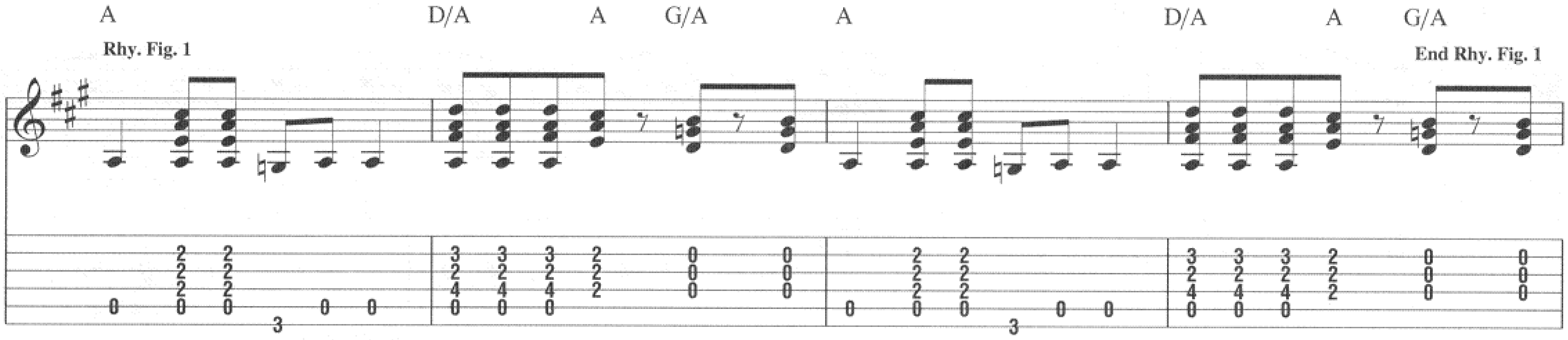

(E5)
(D5)
(C#5)
(C5)
(E5)
(D5)
(C#5)
(C5)
Outro
Gtrs. 1 & 2: w/ Riff D, 3 times
12
N.C.(E5)
Gtrs. 1 & 2

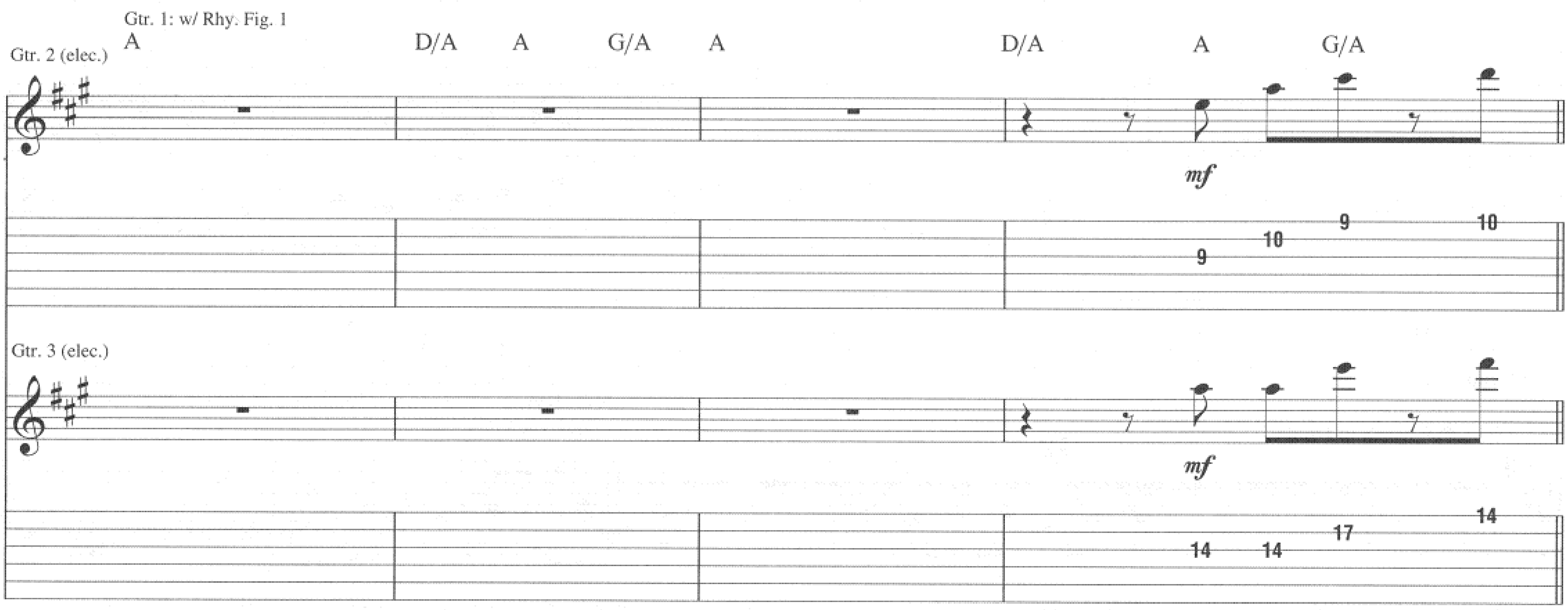
Jessica

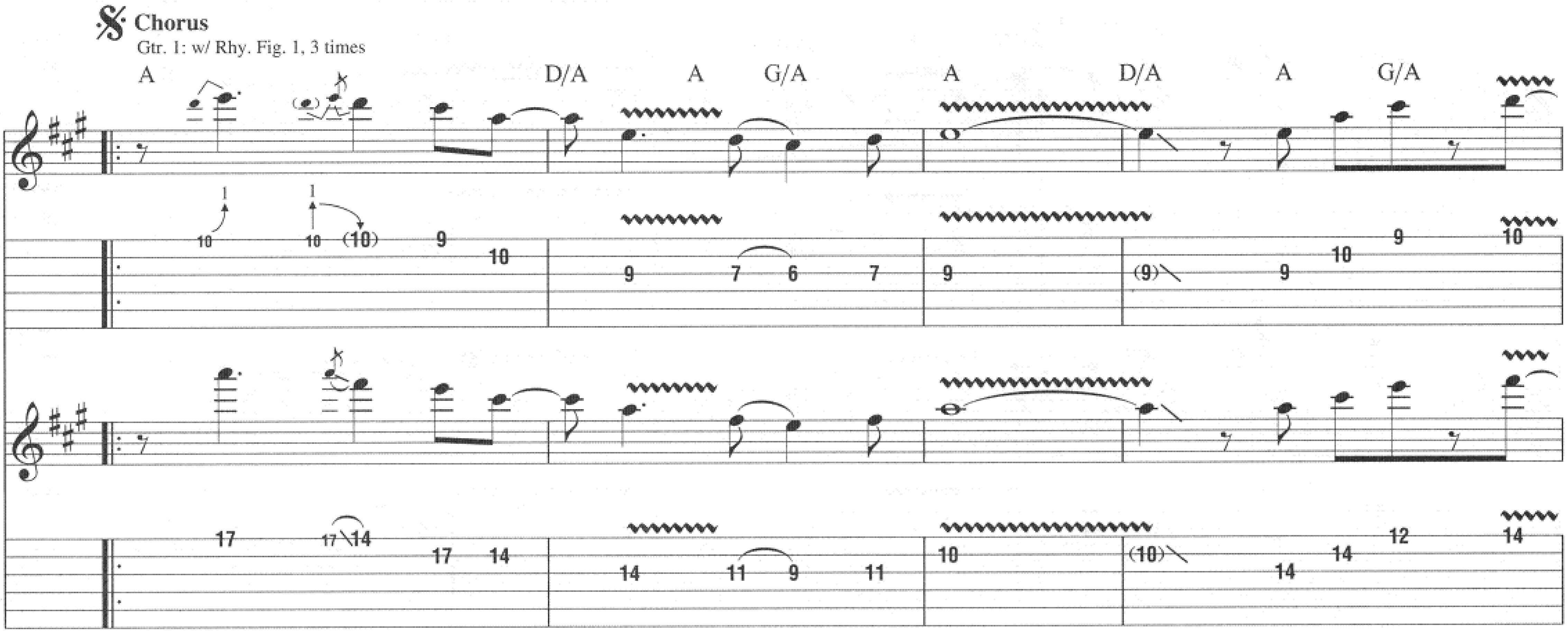
Written by Dickey Betts

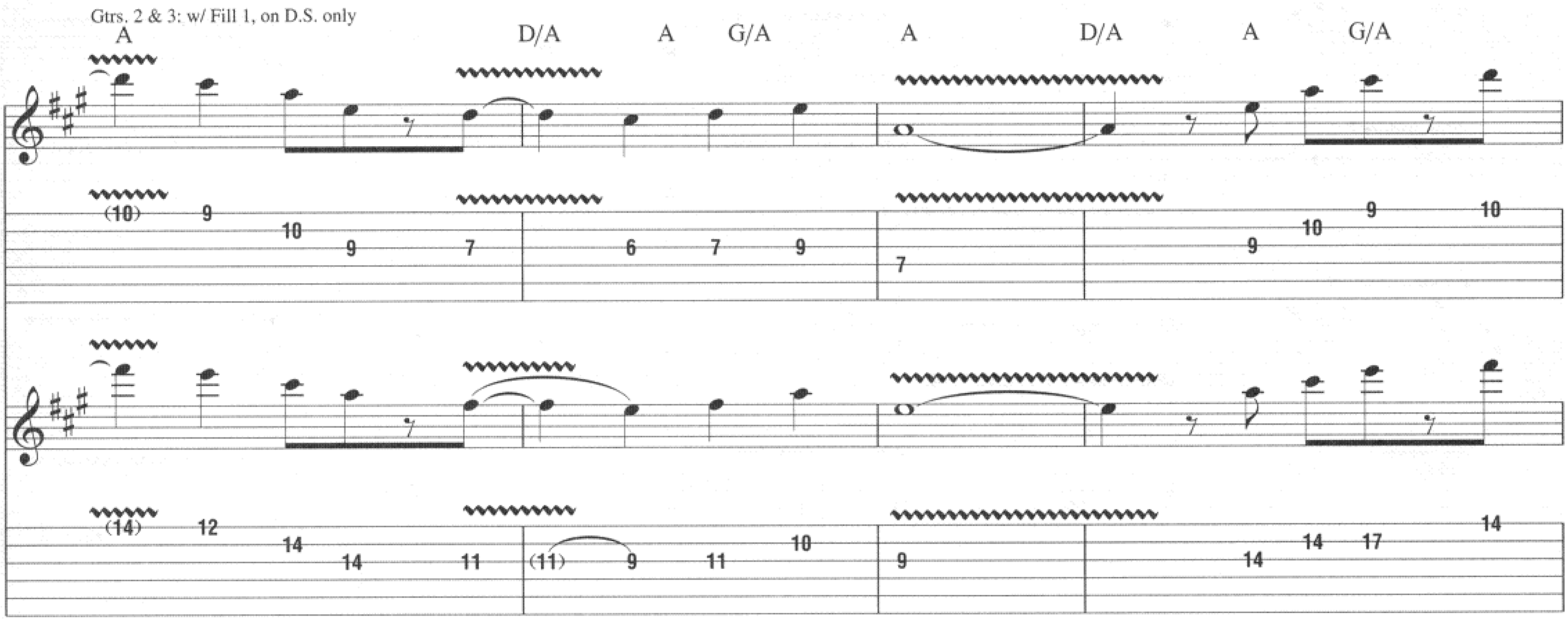


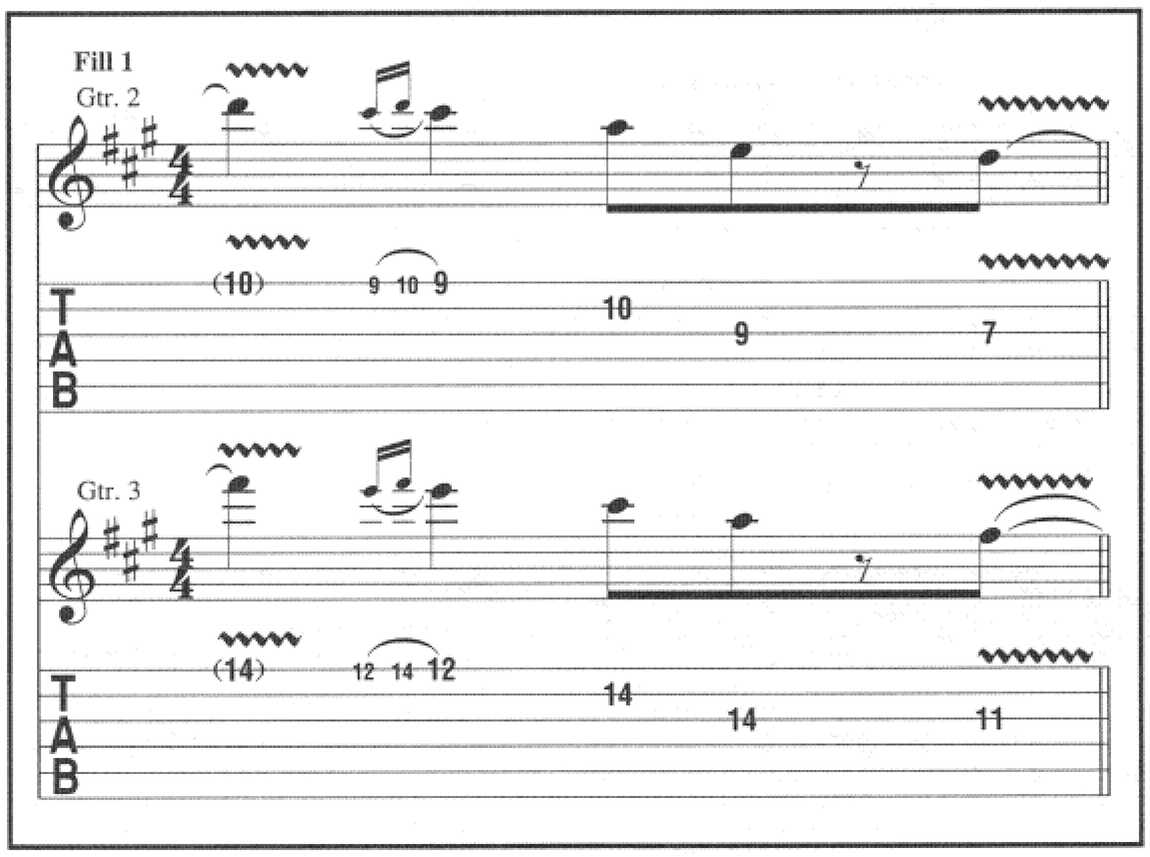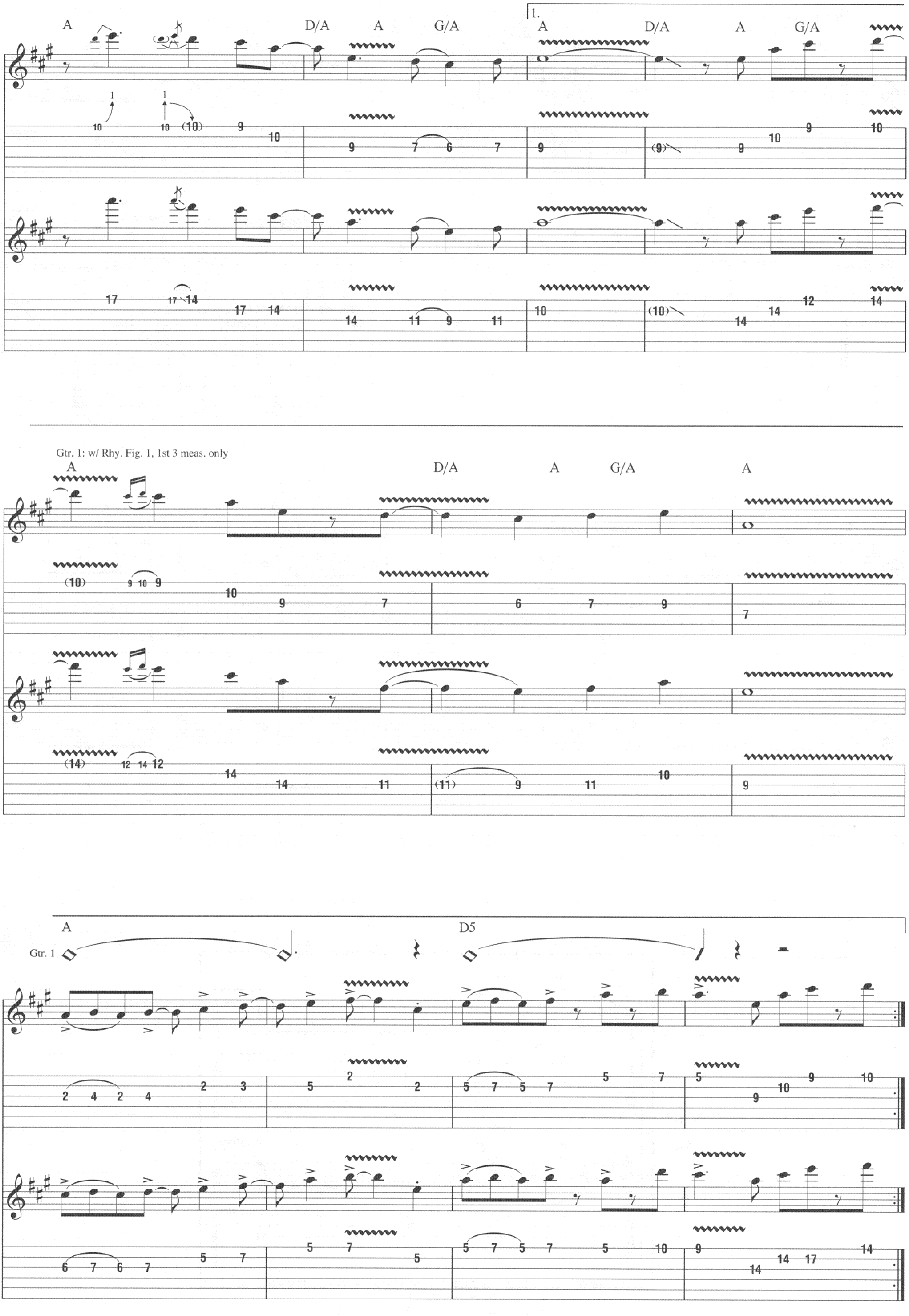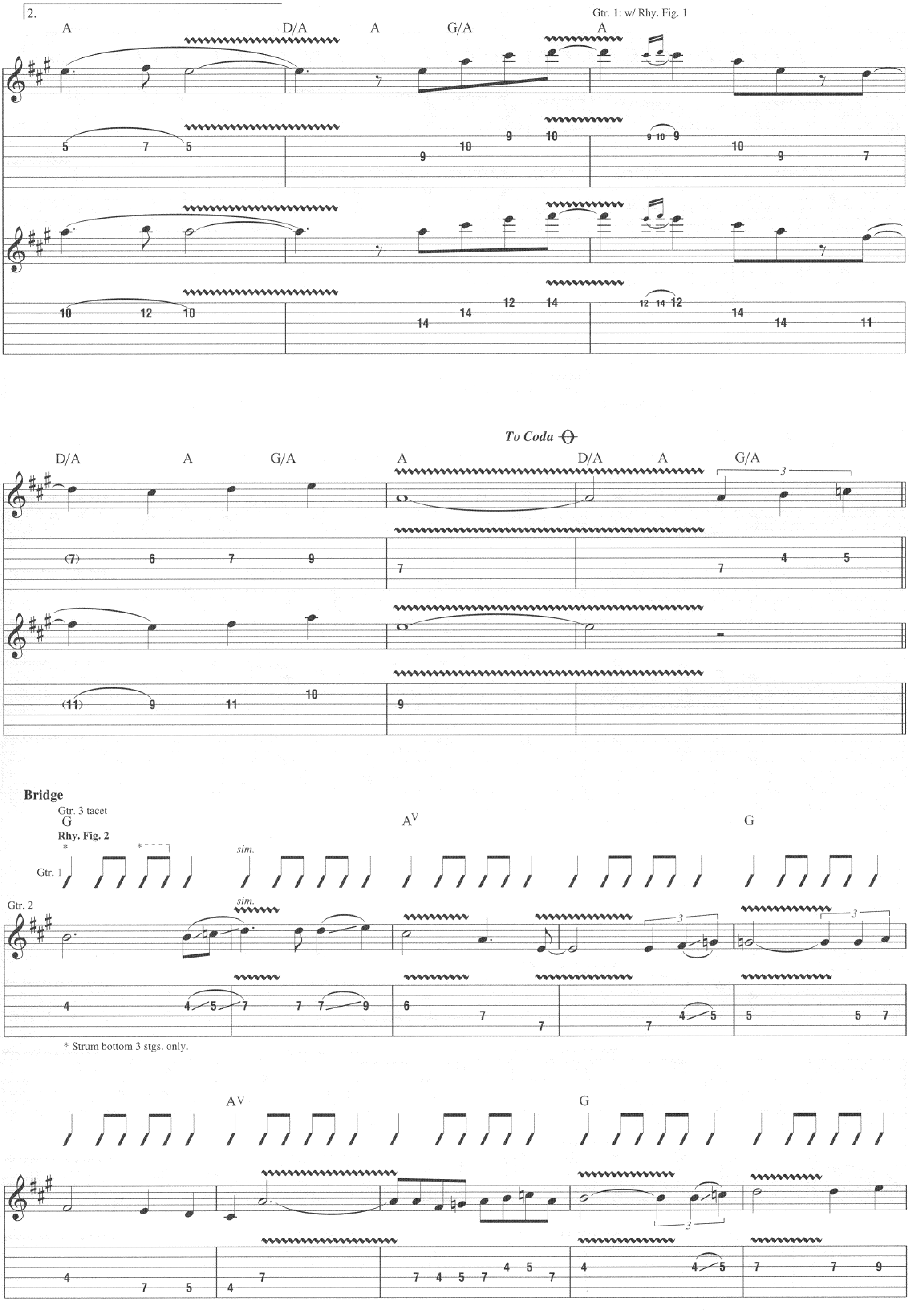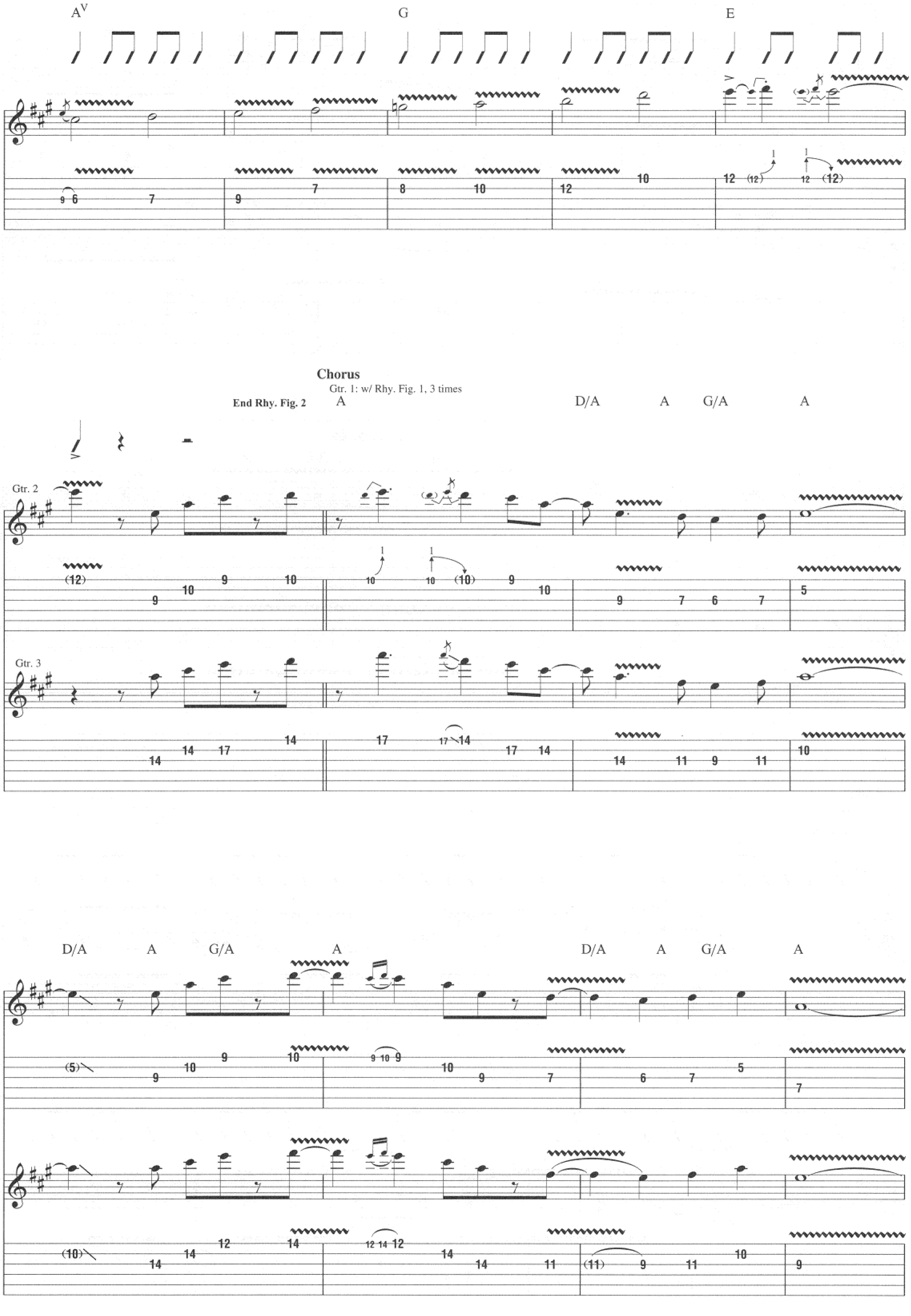







Chorus
Gtr. 1: w/ Rhy. Fig. 1, 3 times
A D/A A G/A A D/A A G/A
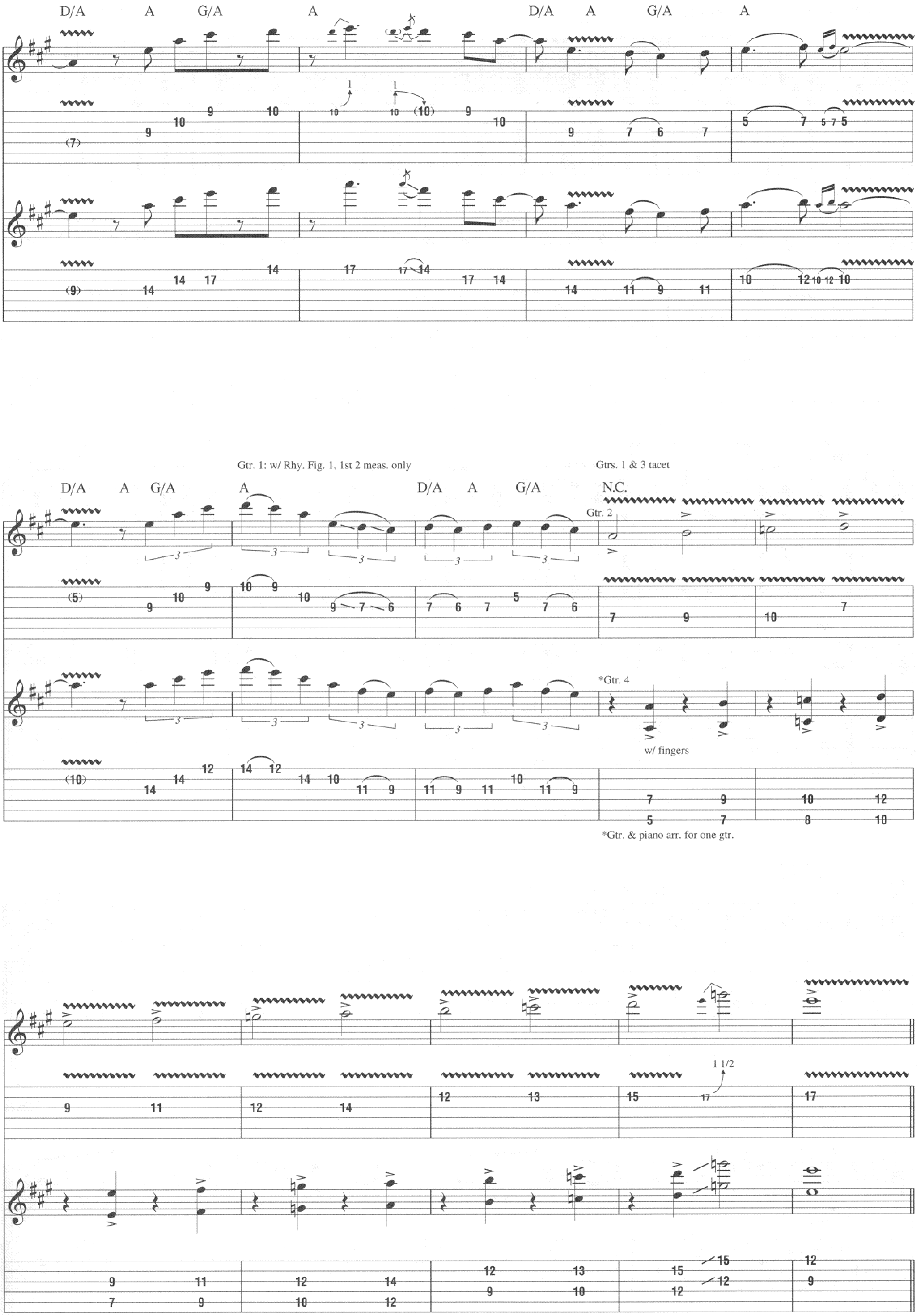

Gtrs. 2 & 3: w/ Fill 1, on D.S. only
A D/A A G/A A D/A A G/A


Fill 1
Gtr. 2
Gtr. 3
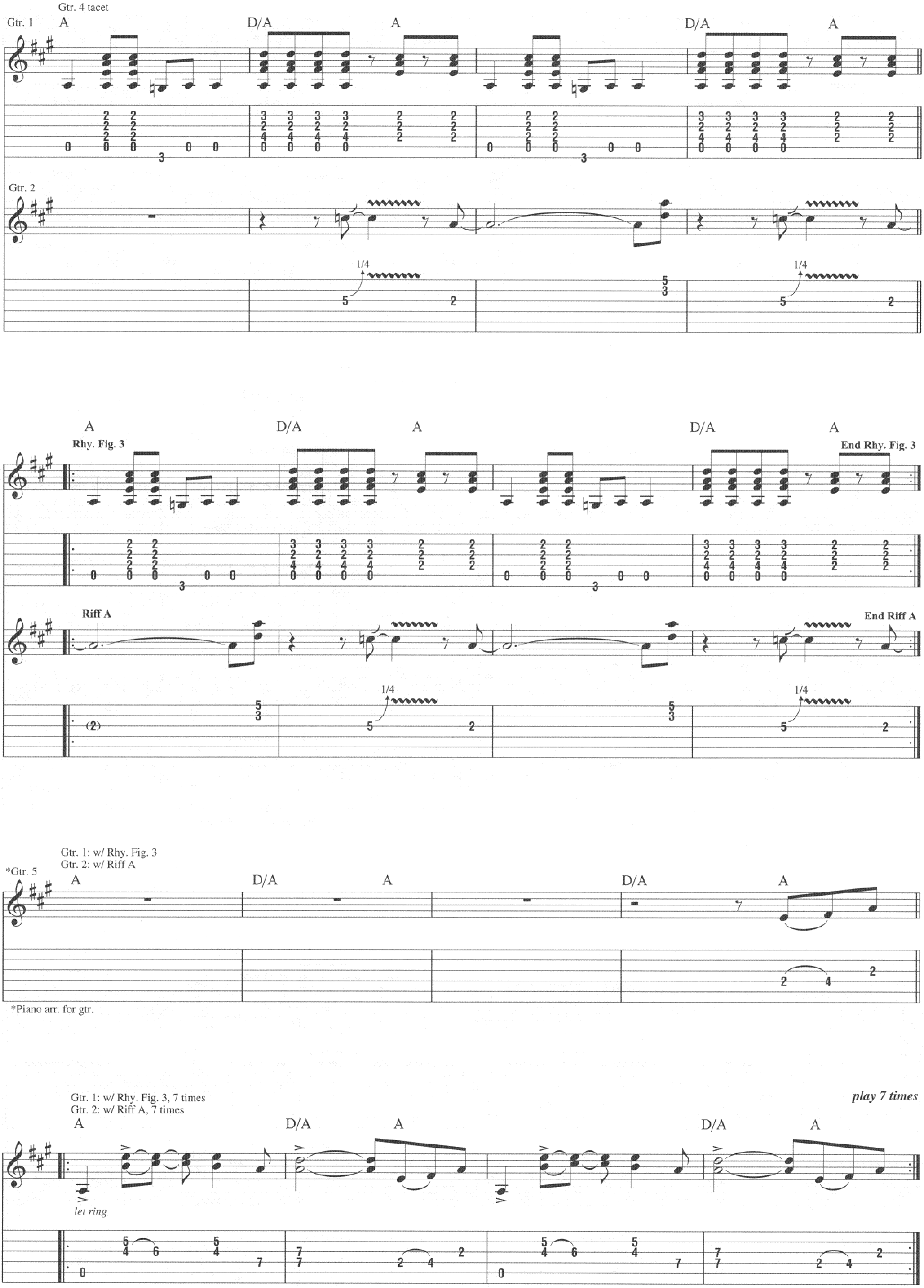

1.
A
D/A
A
G/A
Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas. only
Gtr. 1
D5

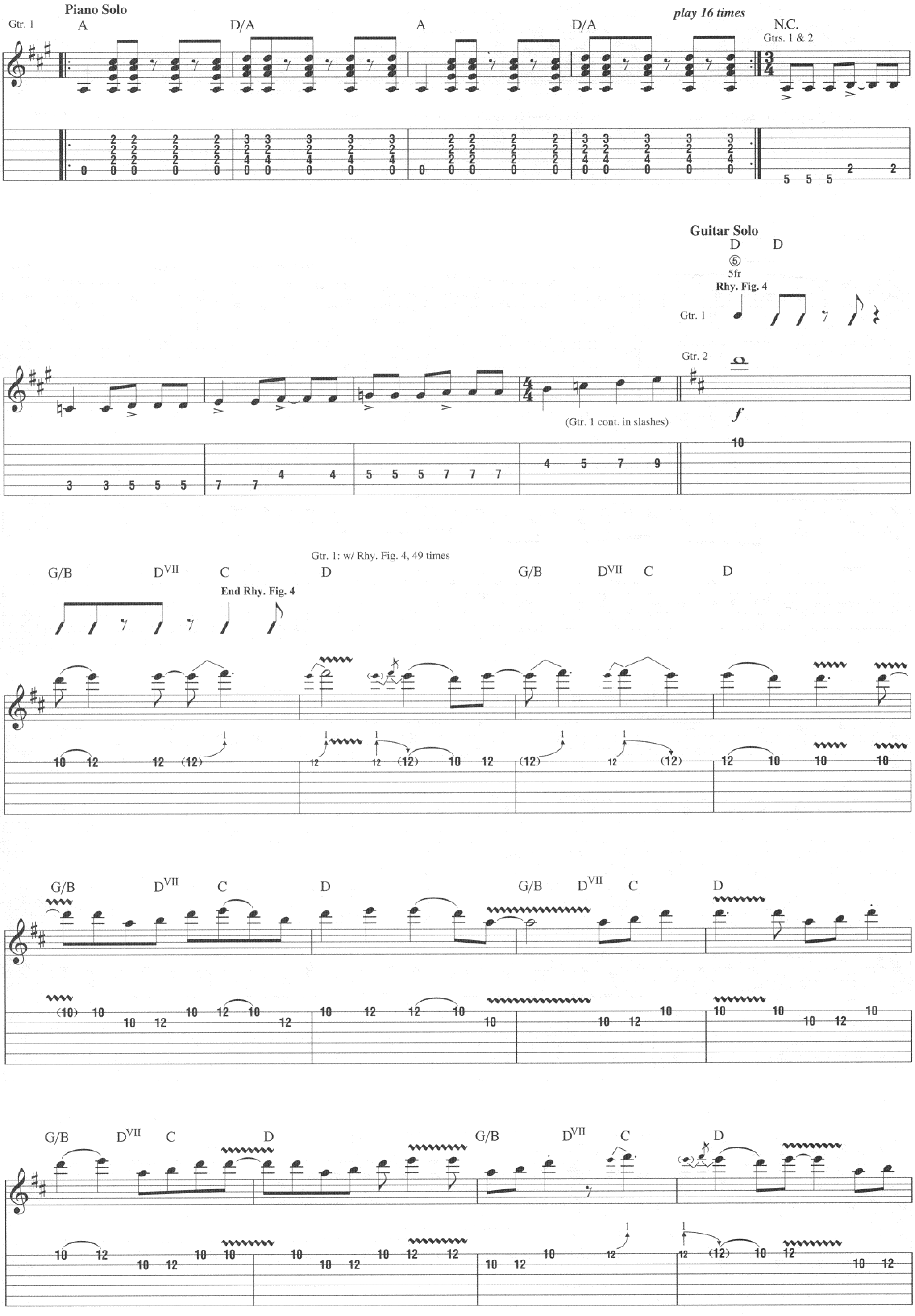

2.
Gtr. 1: w/ Rhy. Fig. 1
A
D/A
A
G/A
To Coda
Bridge
Gtr. 3 tacet
Rhy. Fig. 2
Gtr. 1
Gtr. 2
sim.
G
AV
* Strum bottom 3 stgs. only.


A
G
E
Chorus
Gtr. 1: w/ Rhy. Fig. 1, 3 times
End Rhy. Fig. 2
A
D/A
A
G/A
A
Gtr. 2
Gtr. 3
D/A
A
G/A
A
D/A
A
G/A
A
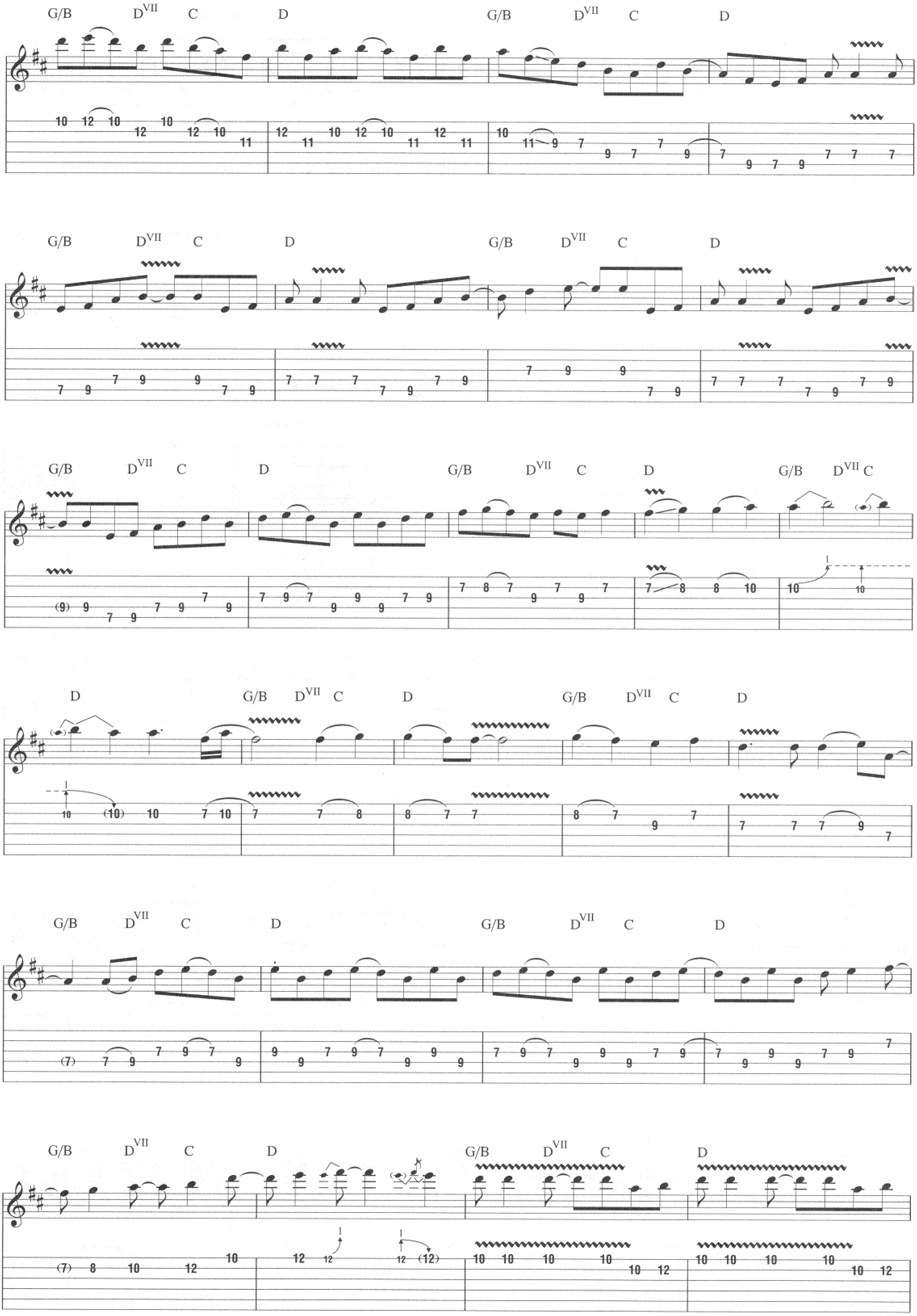

D/A
A
G/A
A
D/A
A
G/A
A
Gtr. 1: w/ Rhy. Fig. 1, 1st 2 meas. only
Gtrs. 1 & 3 tacet
D/A
A
G/A
A
D/A
A
G/A
N.C.
Gtr. 2
*Gtr. 4
w/ fingers
*Gtr. & piano arr. for one gtr.
1 1/2
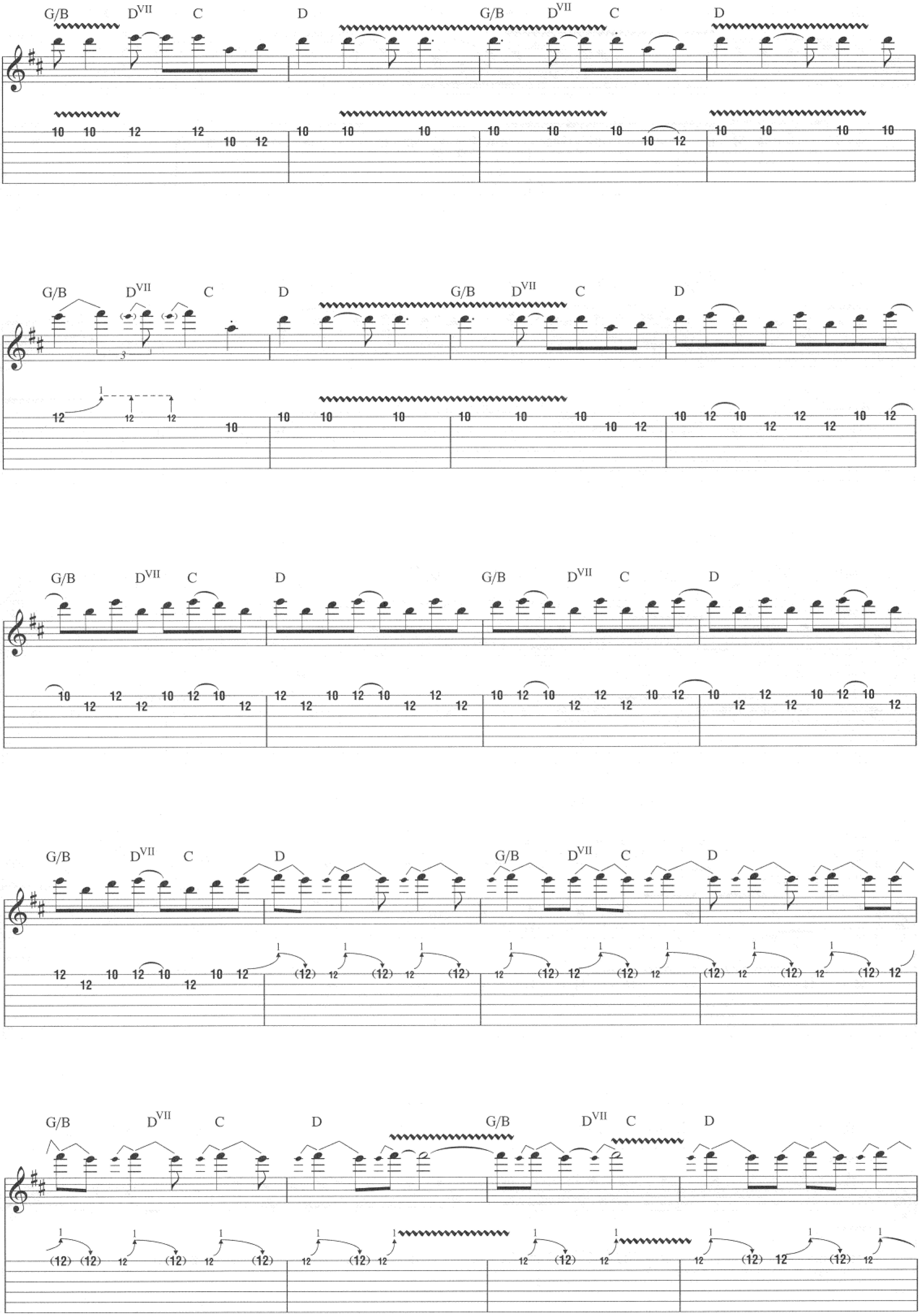
Breakdown
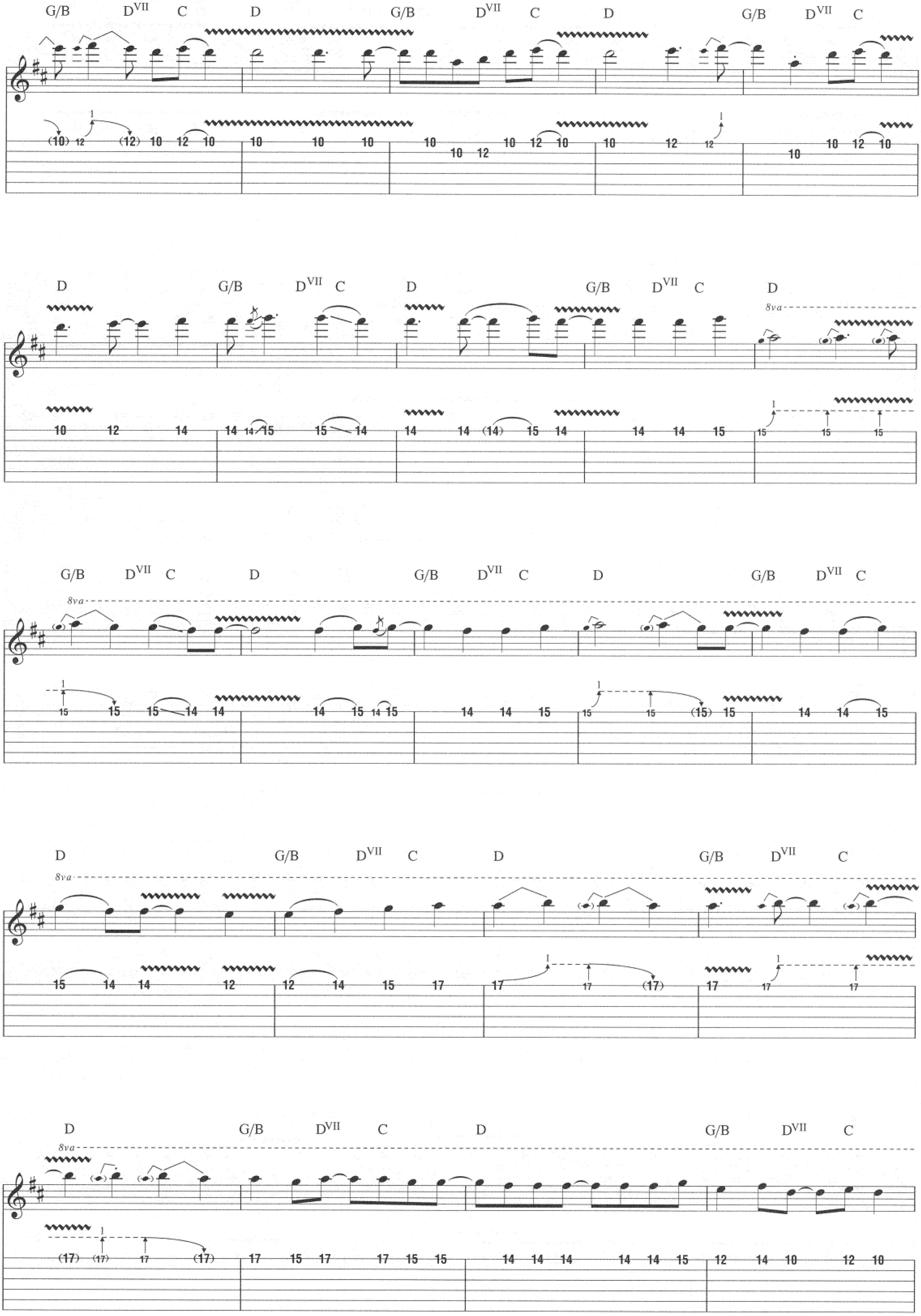

Gtr. 4 tacet
Gtr. 1
A
D/A
Gtr. 2
1/4
Rhy. Fig. 3
End Rhy. Fig. 3
Riff A
End Riff A
Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Riff A
*Gtr. 5
*Piano arr. for gtr.
Gtr. 1: w/ Rhy. Fig. 3, 7 times
Gtr. 2: w/ Riff A, 7 times
play 7 times
let ring

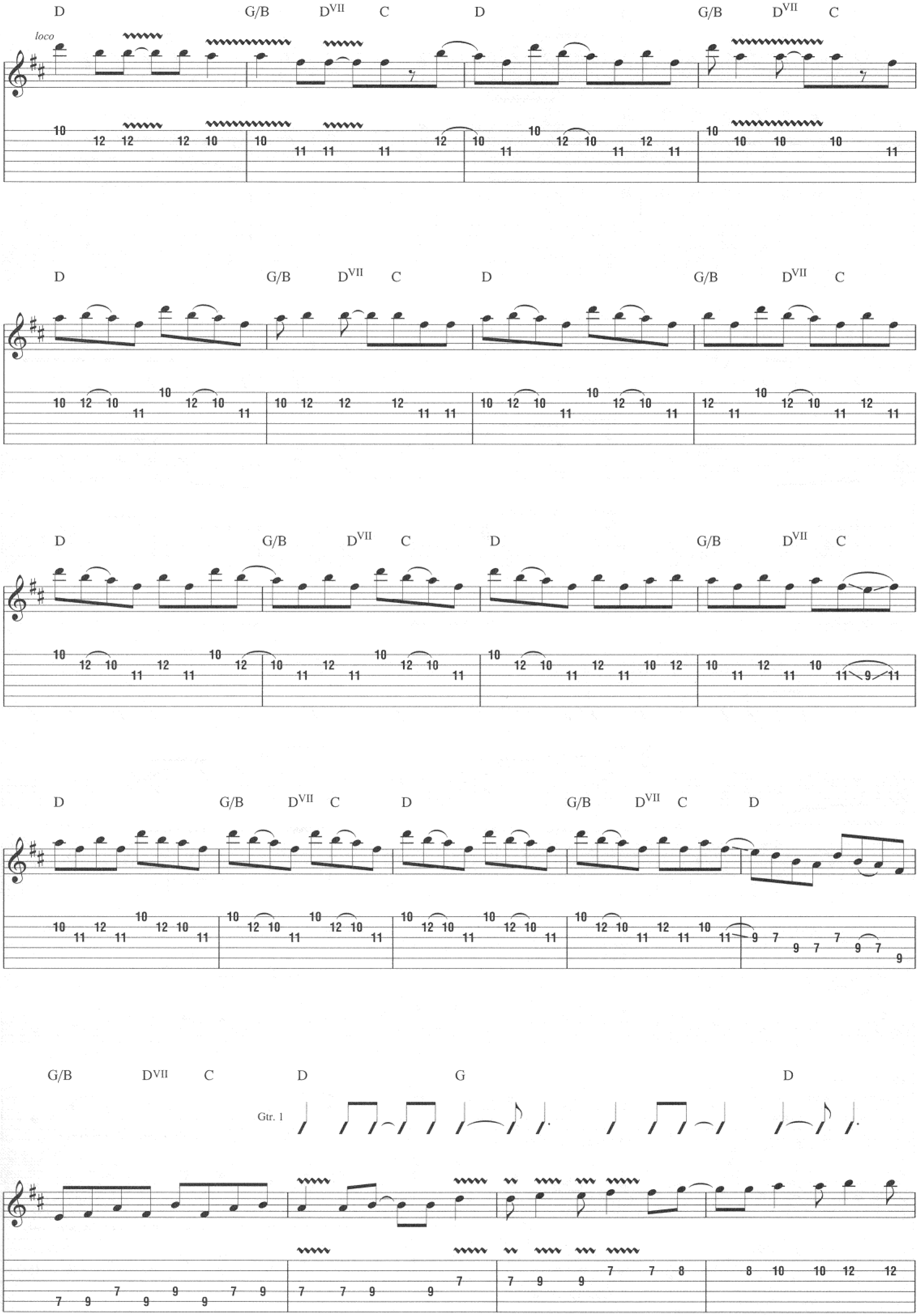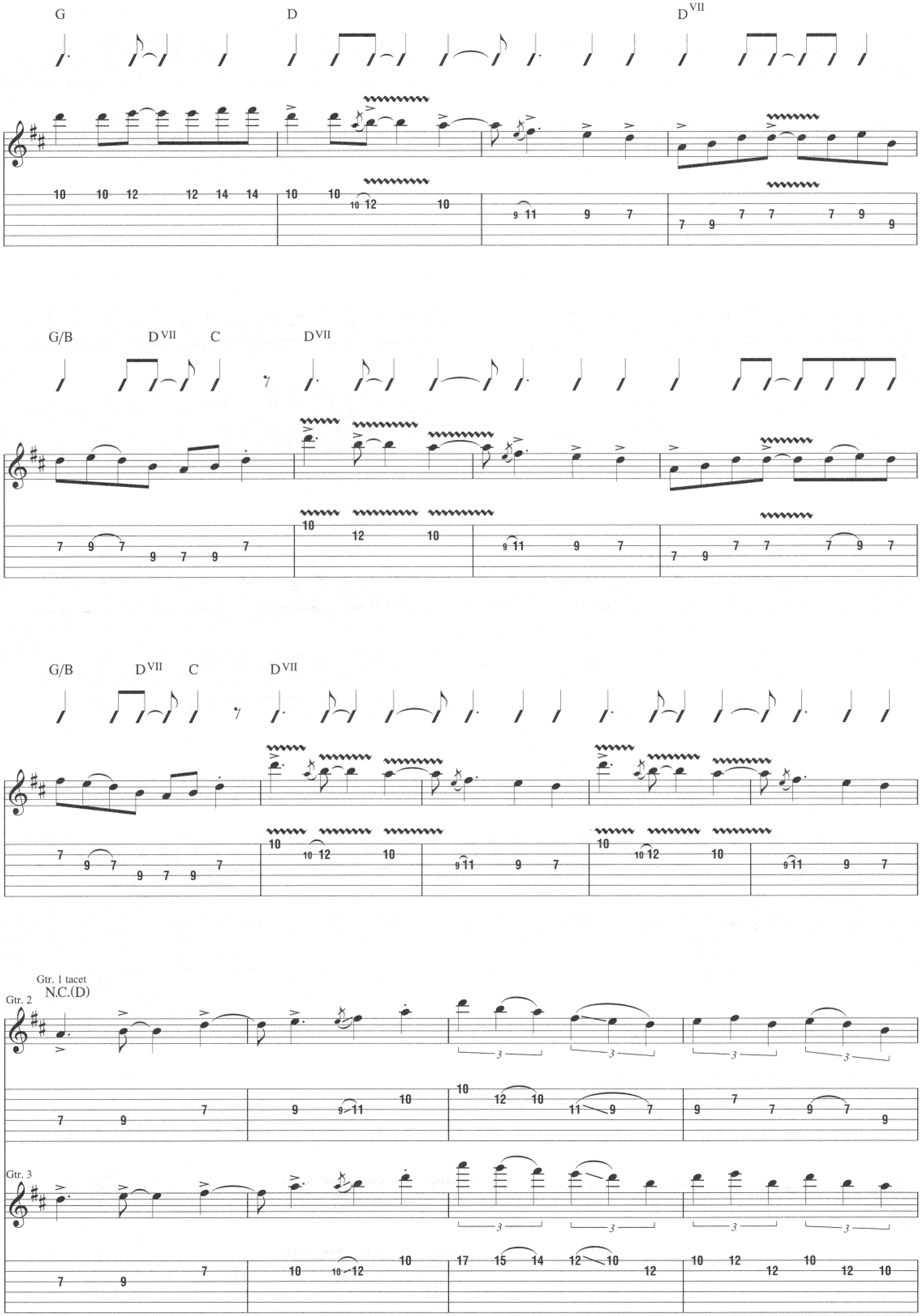


Piano Solo
Gtr. 1
A
D/A
play 16 times
N.C.
Gtrs. 1 & 2
(Gtr. 1 cont. in slashes)
Guitar Solo
D
5fr
Rhy. Fig. 4
Gtr. 1
Gtr. 2
G/B
DVII
C
End Rhy. Fig. 4
Gtr. 1: w/ Rhy. Fig. 4, 49 times
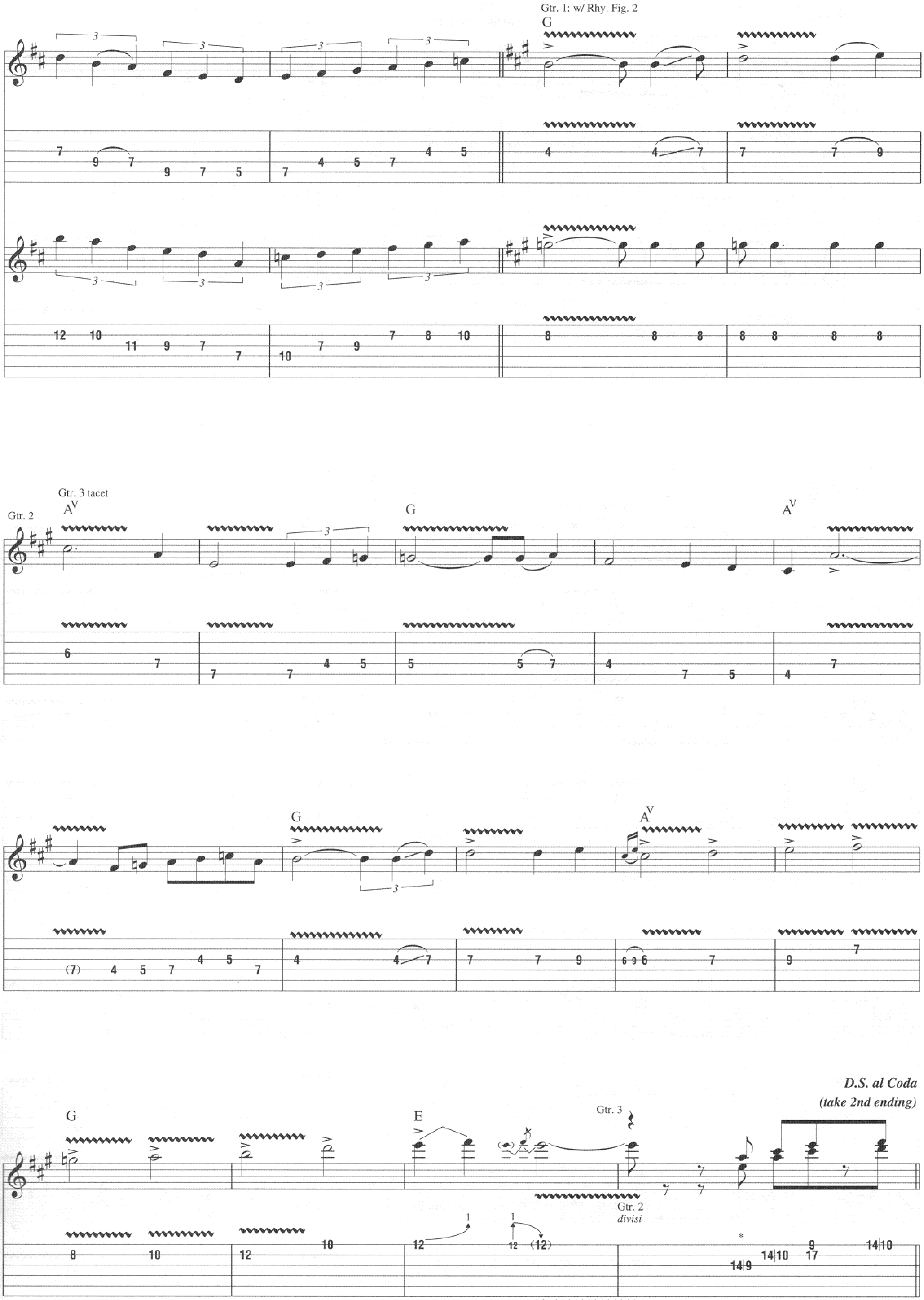

G/B D^VII C D G/B D^VII C D
G/B D^VII C D G/B D^VII C D
G/B D^VII C D G/B D^VII C D G/B D^VII C
D G/B D^VII C D G/B D^VII C D
G/B D^VII C D G/B D^VII C D
G/B D^VII C D G/B D^VII C D


G/B D^VII C D G/B D^VII C D
G/B D^VII C D G/B D^VII C D
G/B D^VII C D G/B D^VII C D
G/B D^VII C D G/B D^VII C D
G/B D^VII C D G/B D^VII C D
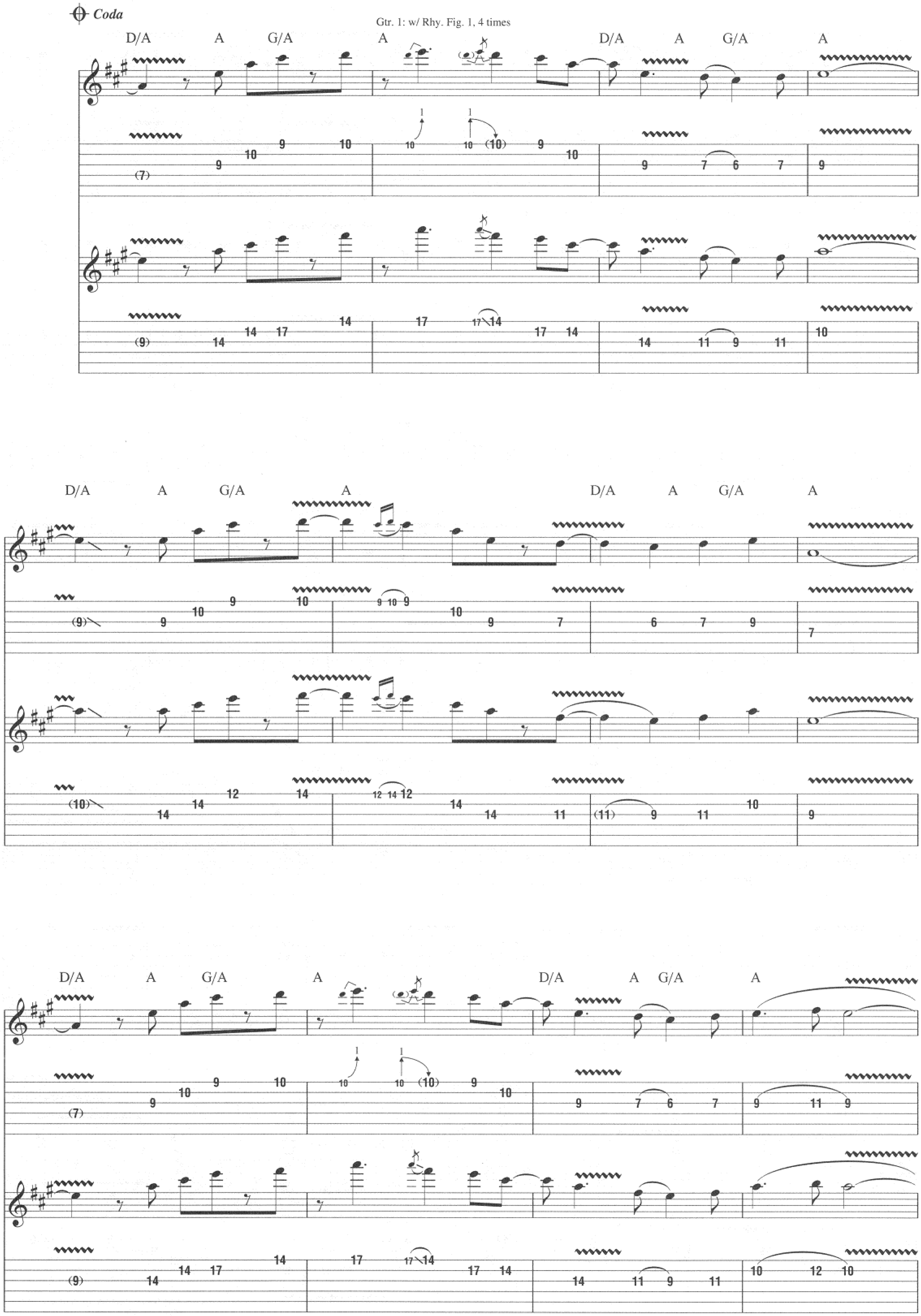

G/B D^VII C D G/B D^VII C D G/B D^VII C
D G/B D^VII C D G/B D^VII C D
8va
G/B D^VII C D G/B D^VII C D G/B D^VII C
8va
D G/B D^VII C D G/B D^VII C
8va
D G/B D^VII C D G/B D^VII C
8va
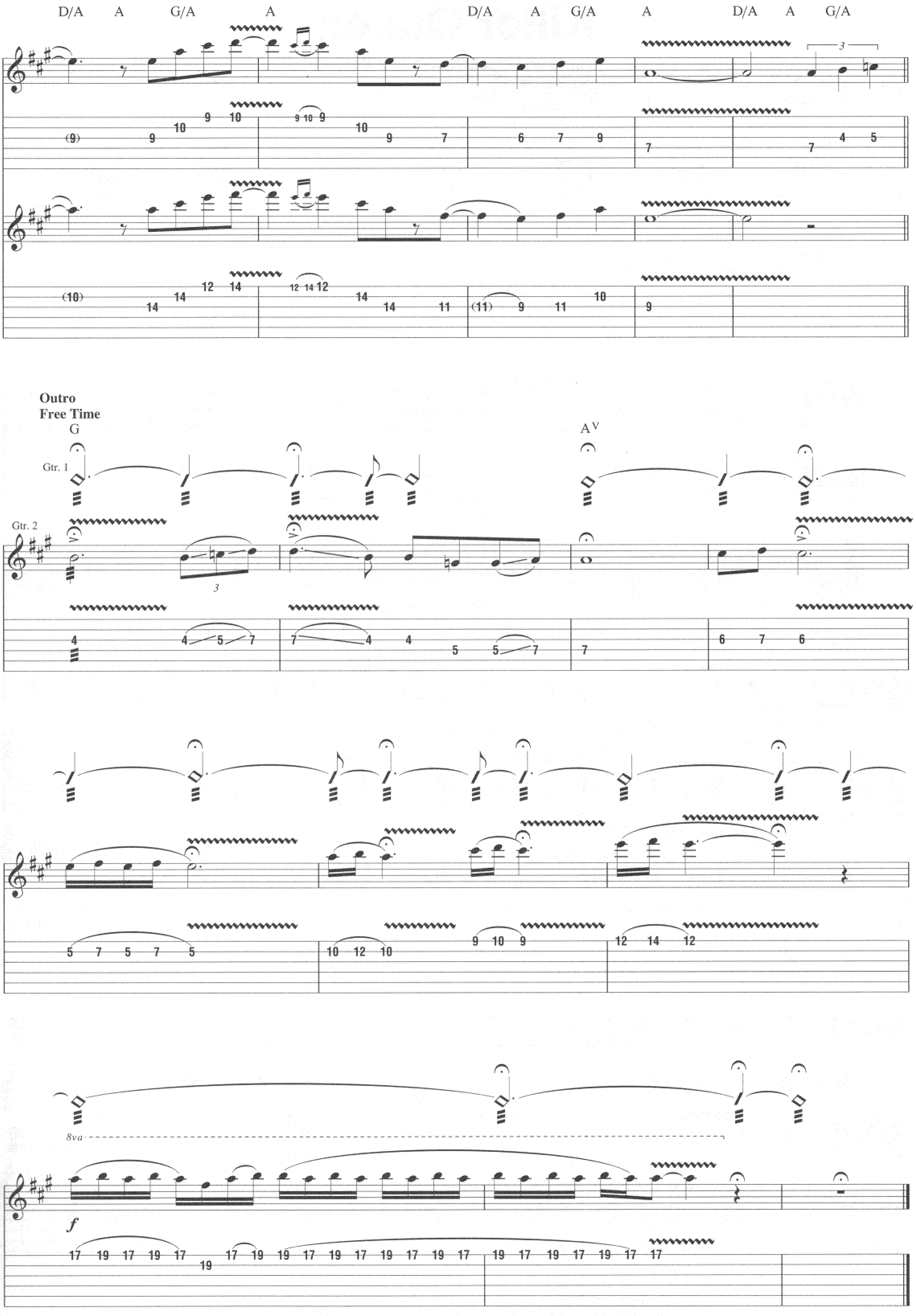

loco
D G/B D^VII C D G/B D^VII C
D G/B D^VII C D G/B D^VII C
D G/B D^VII C D G/B D^VII C
D G/B D^VII C D G/B D^VII C D
G/B D^VII C D G D
Gtr. 1


G
D
D VII
G/B
D VII
C
D VII
G/B
D VII
C
D VII
Gtr. 1 tacet
N.C.(D)
Gtr. 2
Gtr. 3



*Numbers to the left of slashes in TAB played by Gtr. 3
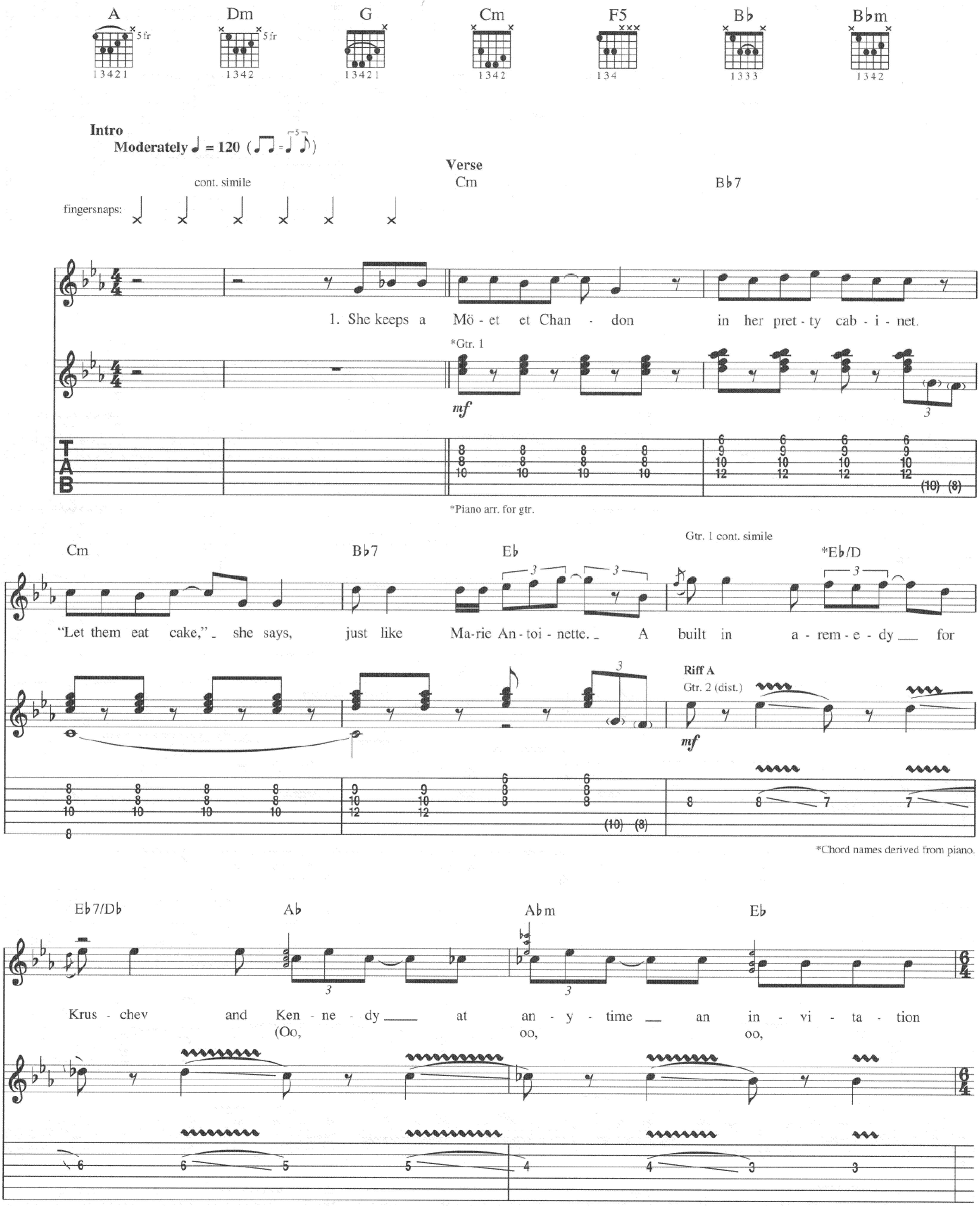

Coda
Gtr. 1: w/ Rhy. Fig. 1, 4 times
D/A A G/A A D/A A G/A A
D/A A G/A A D/A A G/A A
D/A A G/A A D/A A G/A A
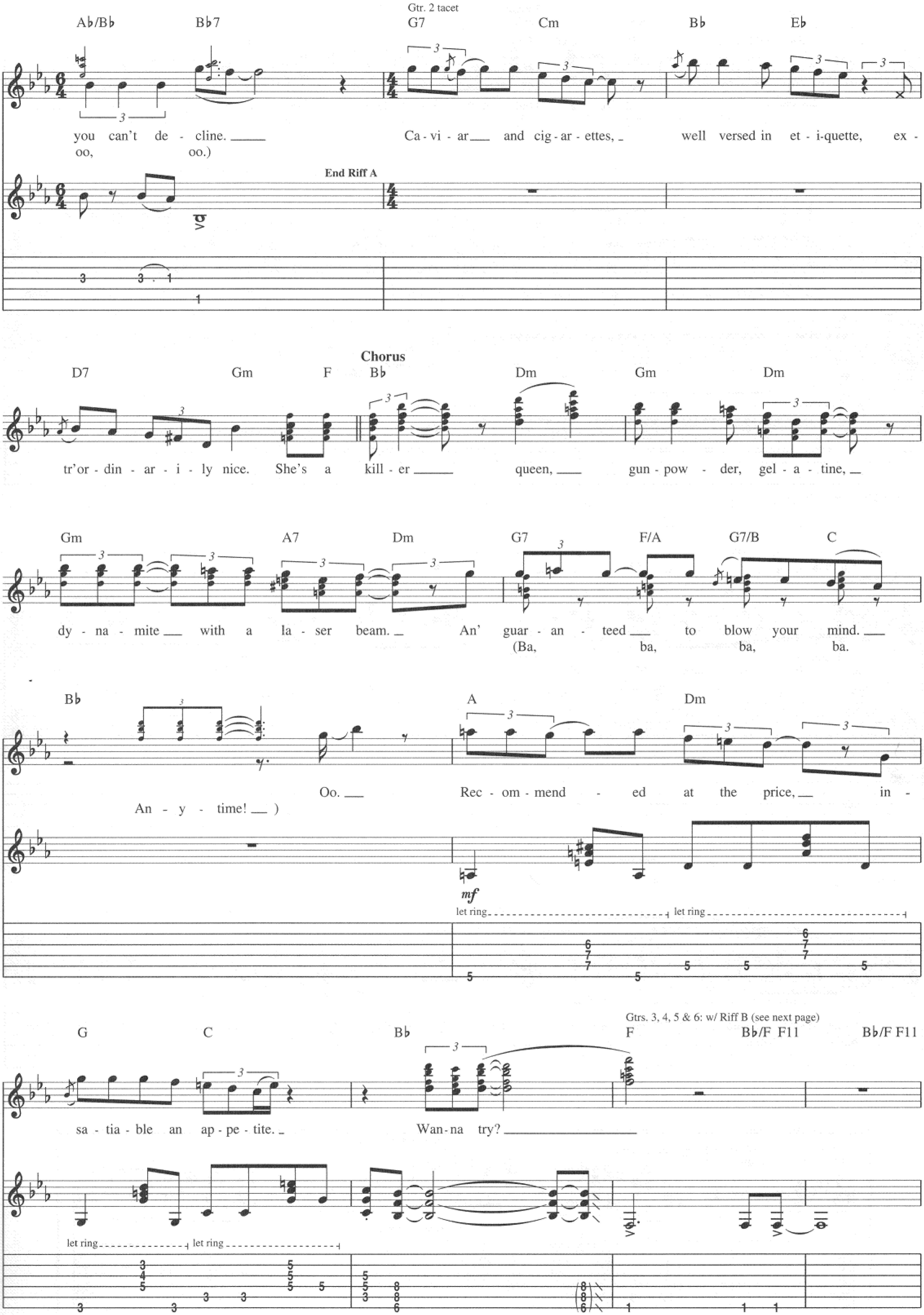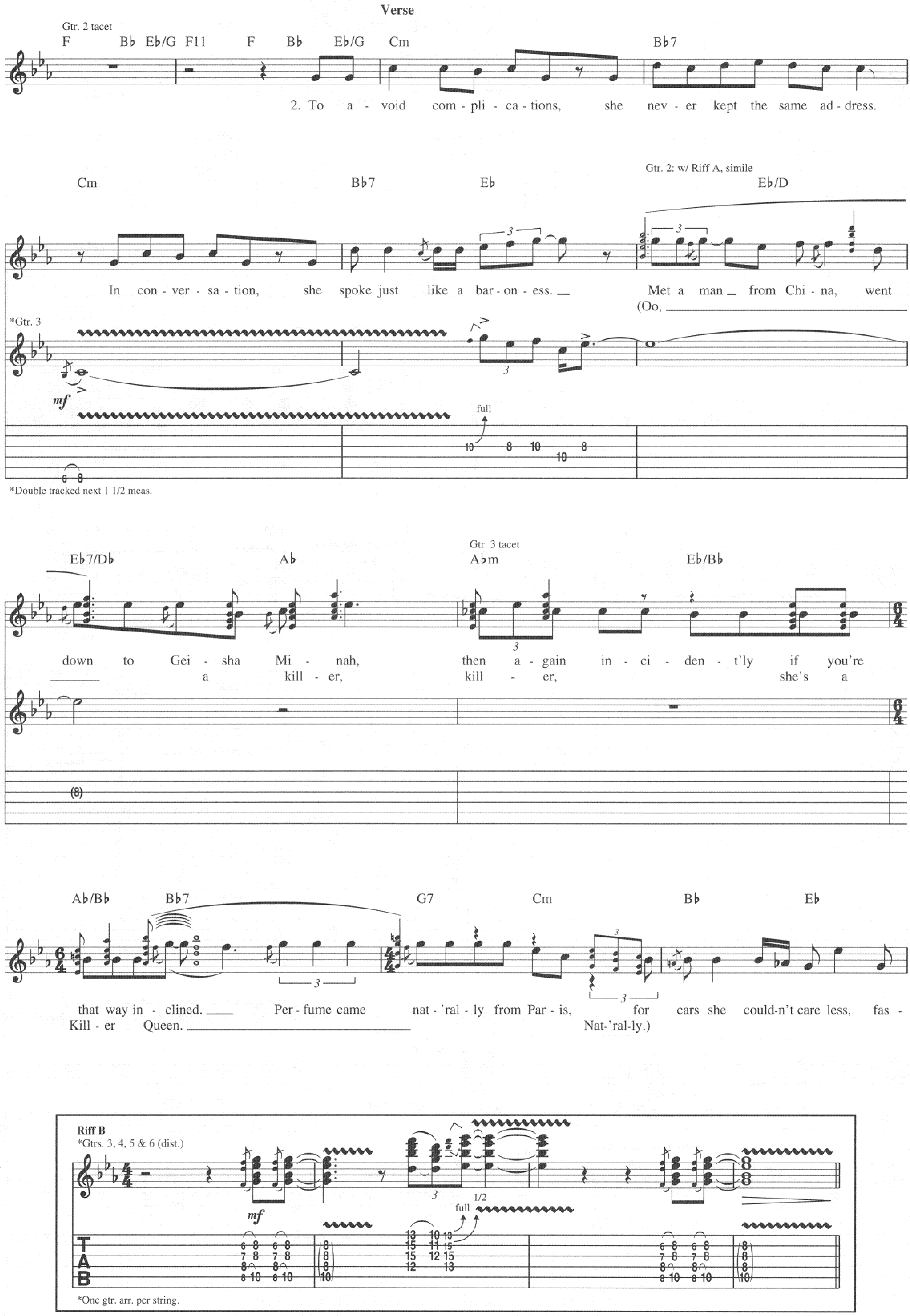


D/A A G/A A D/A A G/A A D/A A G/A
Outro
Free Time
G
A
Gtr. 1
Gtr. 2
8va

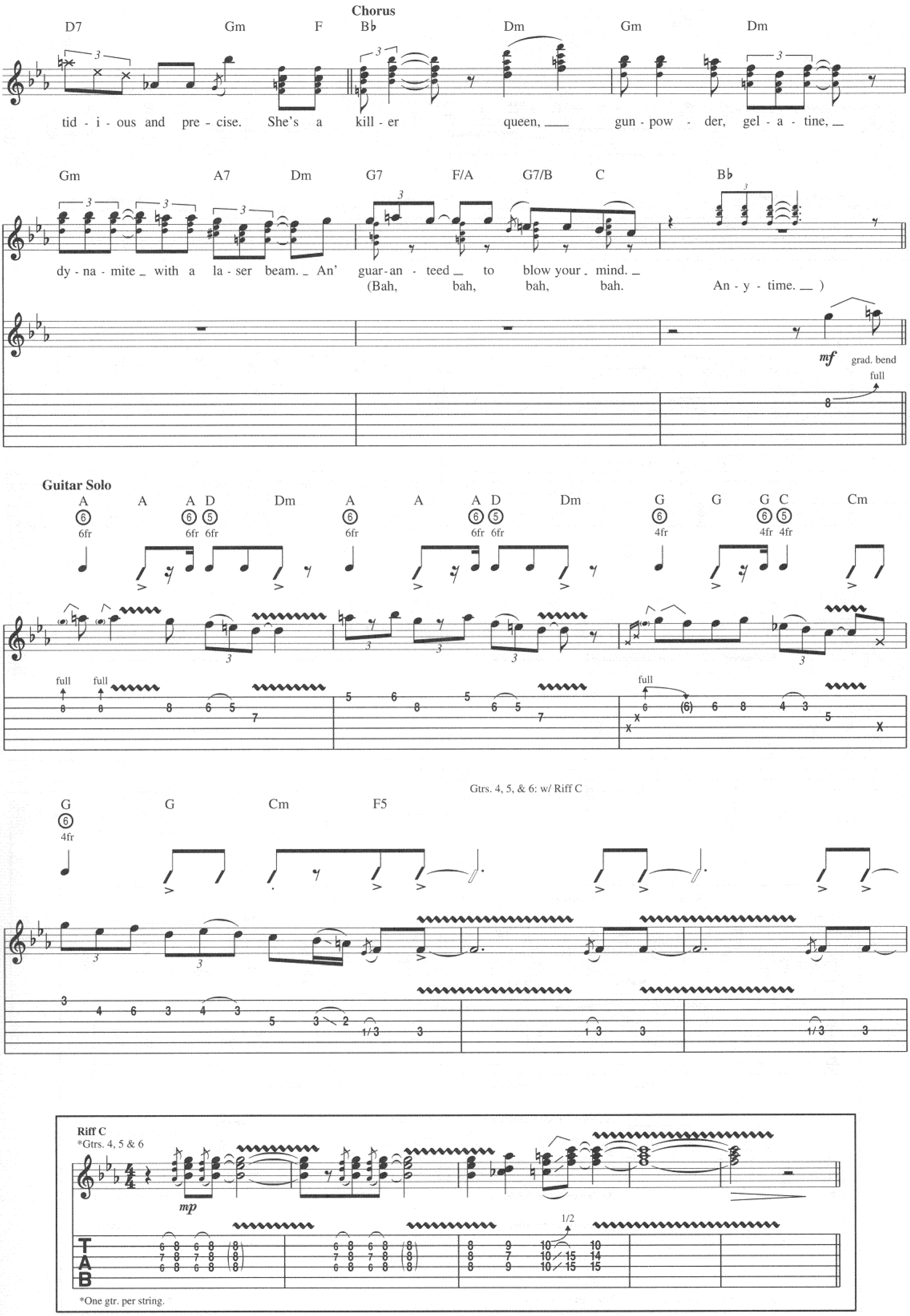
Killer Queen
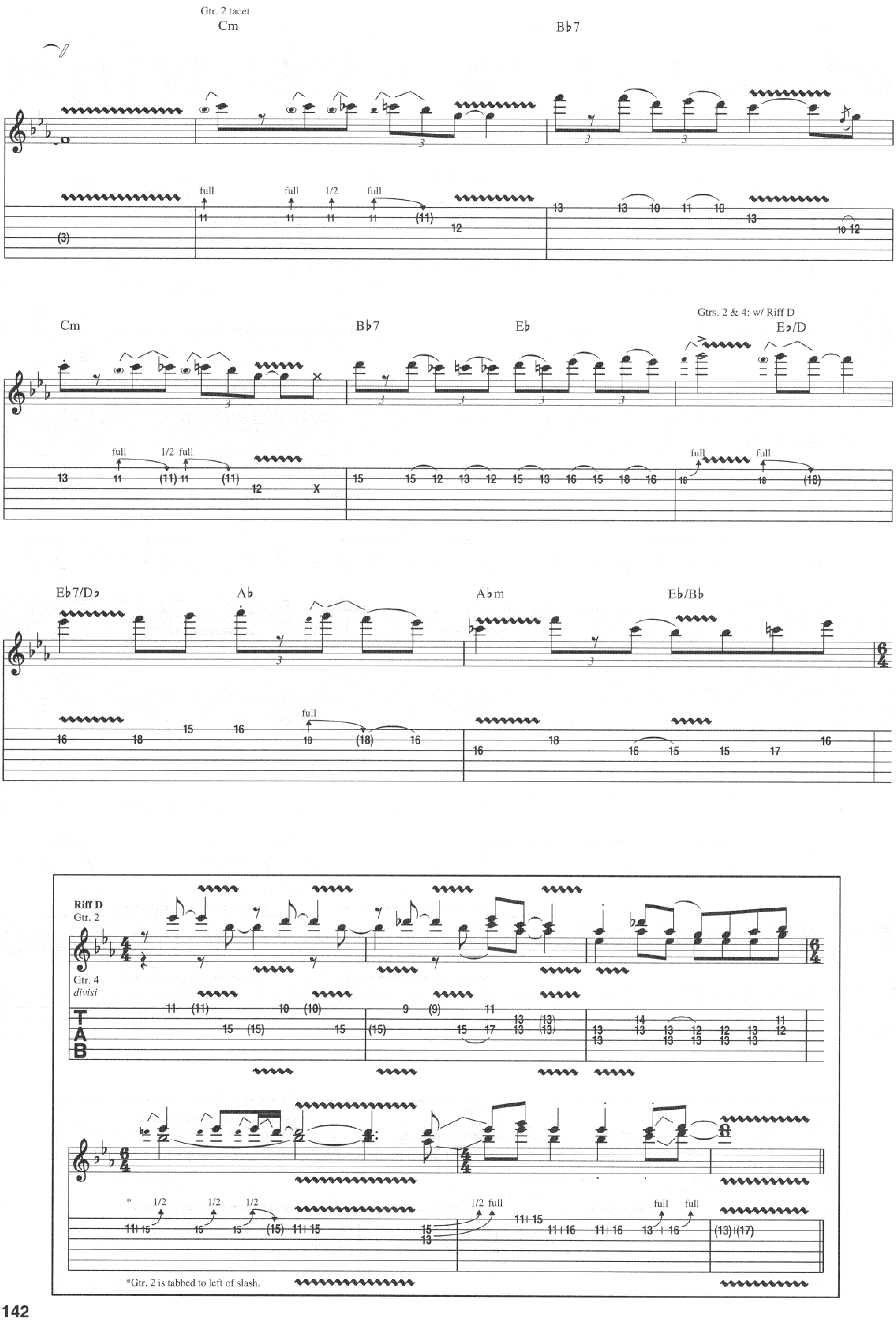
Words and Music by Freddie Mercury
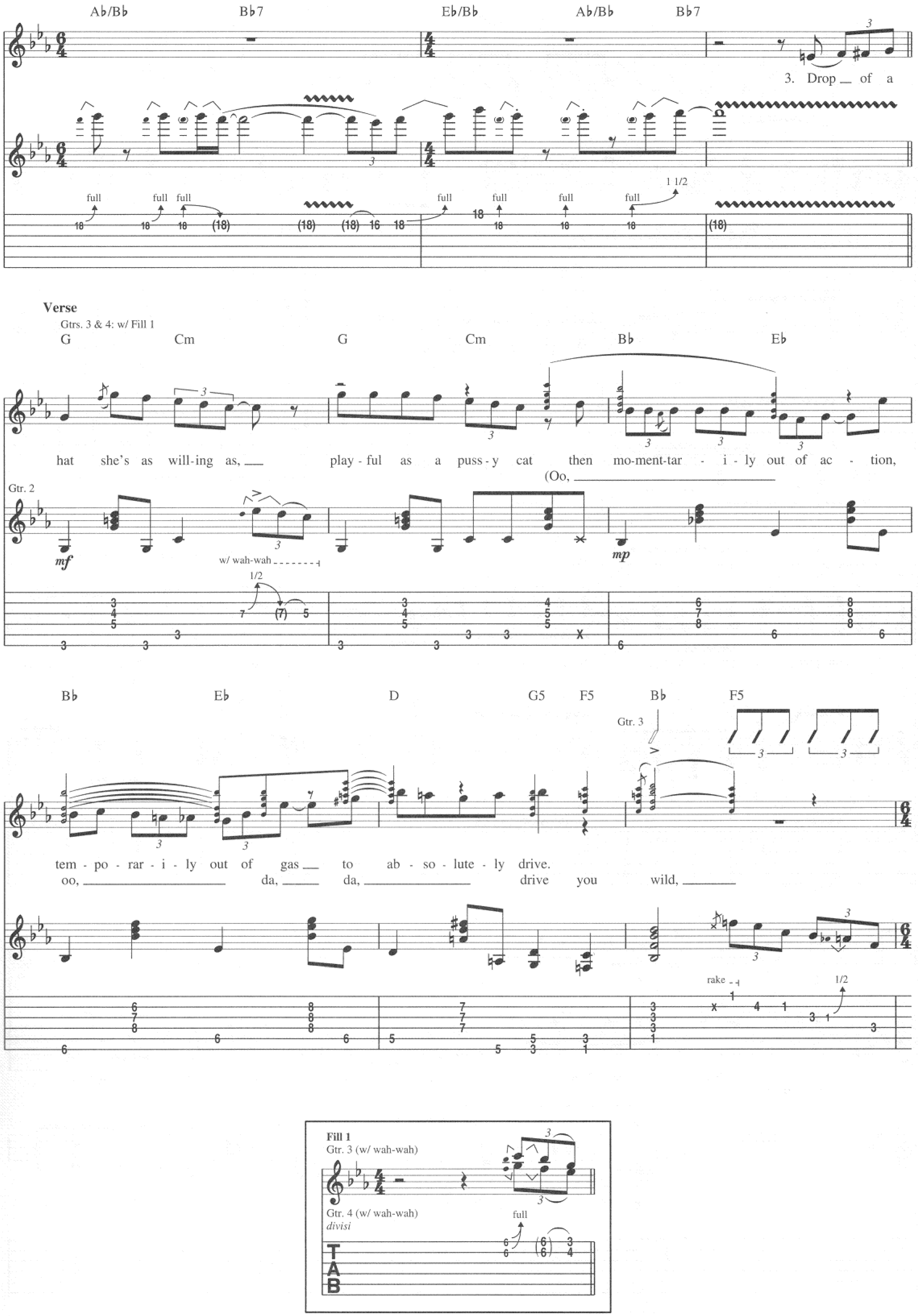



Ab/Bb
Bb7
Gtr. 2 tacet
G7
Cm
Bb
Eb
you can't de - cline.
oo, oo.)
Ca - vi - ar and cig - ar - ettes,
well versed in et - i-quette, ex -
End Riff A
Chorus
D7
Gm
F
Bb
Dm
Gm
Dm
tr'or - din - ar - i - ly nice.
She's a kill - er
queen,
gun - pow - der, gel - a - tine,
Gm
A7
Dm
G7
F/A
G7/B
C
dy - na - mite with a la - ser beam.
An' guar - an - teed to blow your mind.
(Ba, ba, ba, ba.
Bb
A
Dm
Oo.
An - y - time!)
Rec - om - mend - ed at the price, in -
mf
let ring
G
C
Bb
Gtrs. 3, 4, 5 & 6: w/ Riff B (see next page)
F
Bb/F F11
Bb/F F11
sa - tia - ble an ap - pe - tite.
Wan - na try?
let ring
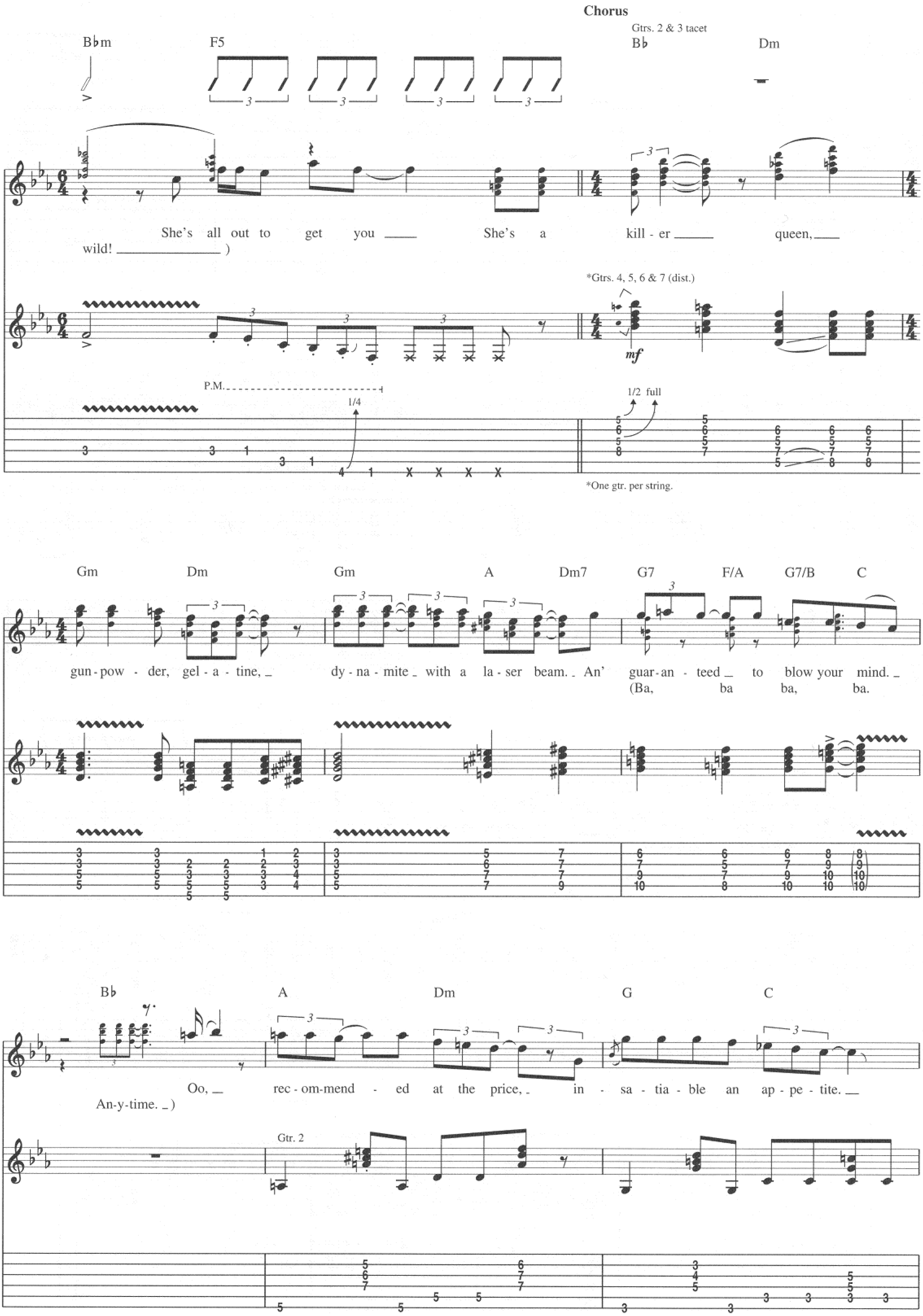

Verse
Gtr. 2 tacet
F Bb Eb/G F11 F Bb Eb/G Cm Bb7
2. To a - void com - pli - ca - tions, she nev - er kept the same ad - dress.
Cm Bb7 Eb Eb/D
Gtr. 2: w/ Riff A, simile
In con - ver - sa - tion, she spoke just like a bar - on - ess.
Met a man from Chi - na, went
(Oo,
*Gtr. 3
mf
full
*Double tracked next 1 1/2 meas.
Eb7/Db Ab Abm Eb/Bb
Gtr. 3 tacet
down to Gei - sha Mi - nah, then a - gain in - ci - den - t'ly if you're
a kill - er, kill - er, she's a
Ab/Bb Bb7 G7 Cm Bb Eb
that way in - clined. Per - fume came nat - 'ral - ly from Par - is, for cars she could - n't care less, fas -
Kill - er Queen. Nat-'ral-ly.)
Riff B
*Gtrs. 3, 4, 5 & 6 (dist.)
mf
full
1/2
*One gtr. arr. per string.
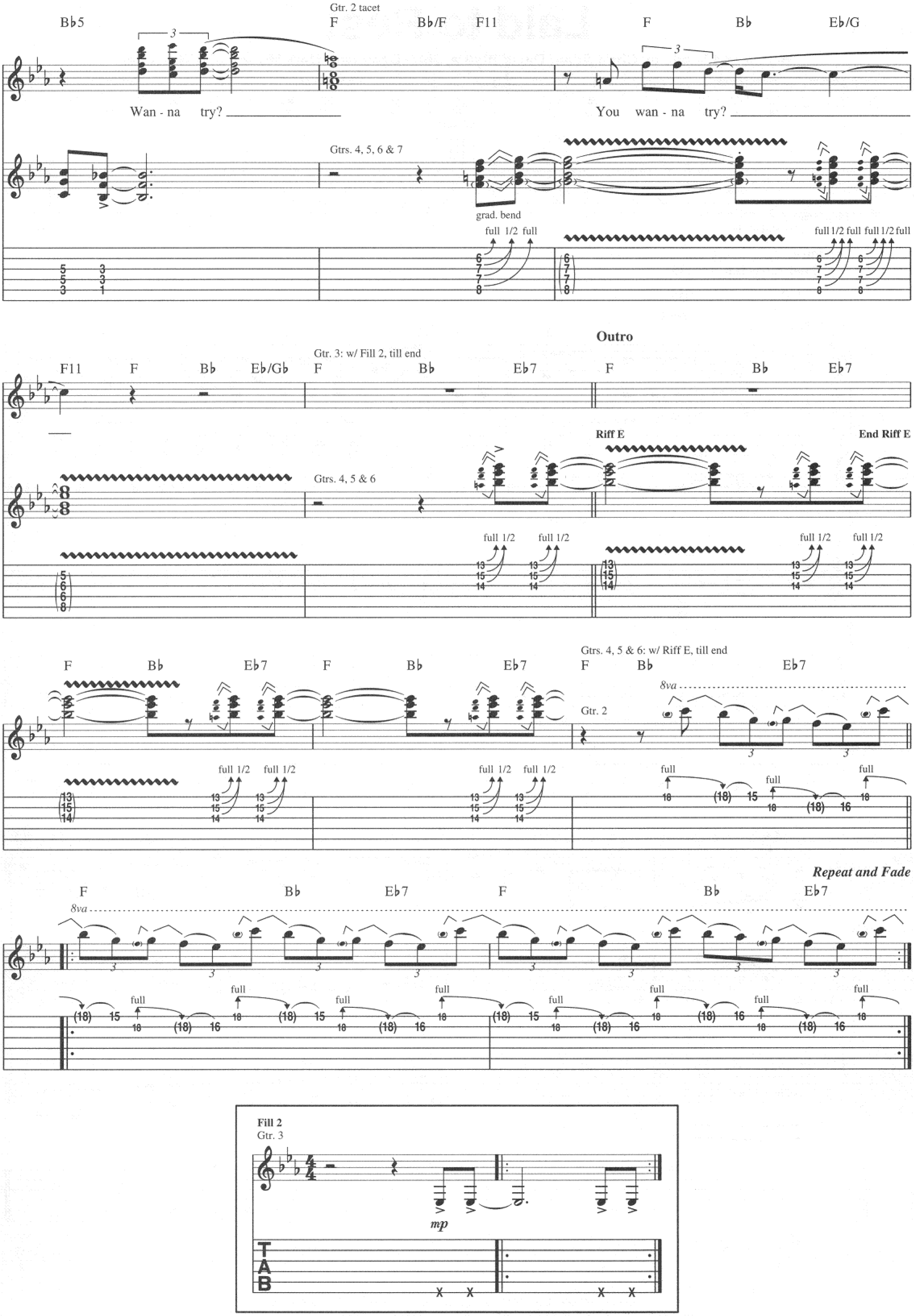

Chorus
D7 Gm F B♭ Dm Gm Dm
tid - i - ous and pre - cise. She's a kill - er queen, gun - pow - der, gel - a - tine,
Gm A7 Dm G7 F/A G7/B C B♭
dy - na - mite with a la - ser beam. An' guar - an - teed to blow your mind.
(Bah, bah, bah, bah. An - y - time.)
mf
grad. bend
full
Guitar Solo
A A A D Dm A A A D Dm G G G C Cm
6fr 6fr 6fr 6fr 6fr 6fr 4fr 4fr 4fr
G G Cm F5
4fr
Gtrs. 4, 5, & 6: w/ Riff C
Riff C
*Gtrs. 4, 5 & 6
mp
1/2
*One gtr. per string.



Gtr. 2 tacet
Cm
B♭7
full
full
1/2
full
Cm
B♭7
E♭
Gtrs. 2 & 4: w/ Riff D
E♭/D
full
1/2 full
full
full
E♭7/D♭
A♭
A♭m
E♭/B♭
full
Riff D
Gtr. 2
Gtr. 4
divisi
1/2
1/2
1/2
1/2 full
full
full
*Gtr. 2 is tabbed to left of slash.


Ab/Bb Bb7 Eb/Bb Ab/Bb Bb7
3. Drop of a
full full full full full full full 1 1/2
Verse
Gtrs. 3 & 4: w/ Fill 1
G Cm G Cm Bb Eb
hat she's as will-ing as, play-ful as a puss-y cat then mo-ment-tar-i-ly out of ac-tion,
(Oo,
Gtr. 2
mf
w/ wah-wah
1/2
mp
Bb Eb D G5 F5 Bb F5
Gtr. 3
tem-po-rar-i-ly out of gas to ab-so-lute-ly drive.
oo, da, da, drive you wild,
rake
1/2
Fill 1
Gtr. 3 (w/ wah-wah)
Gtr. 4 (w/ wah-wah)
divisi
full
TAB


Chorus
Gtrs. 2 & 3 tacet
B♭m F5 B♭ Dm
She's all out to get you She's a kill - er queen,
wild!)
*Gtrs. 4, 5, 6 & 7 (dist.)
mf
P.M.
1/4
1/2 full
*One gtr. per string.
Gm Dm Gm A Dm7 G7 F/A G7/B C
gun - pow - der, gel - a - tine, dy - na - mite with a la - ser beam. An' guar - an - teed to blow your mind.
(Ba, ba ba, ba.
B♭ A Dm G C
Oo, rec - om - mend - ed at the price, in - sa - tia - ble an ap - pe - tite.
An - y - time.)
Gtr. 2


Gtr. 2 tacet
Bb5 F Bb/F F11 F Bb Eb/G
Wan - na try?
You wan - na try?
Gtrs. 4, 5, 6 & 7
grad. bend
full 1/2 full
Outro
Gtr. 3: w/ Fill 2, till end
F11 F Bb Eb/Gb F Bb Eb7 F Bb Eb7
Riff E
End Riff E
Gtrs. 4, 5 & 6
Gtrs. 4, 5 & 6: w/ Riff E, till end
Gtr. 2
8va
Repeat and Fade
Fill 2
Gtr. 3
mp

Laid to Rest
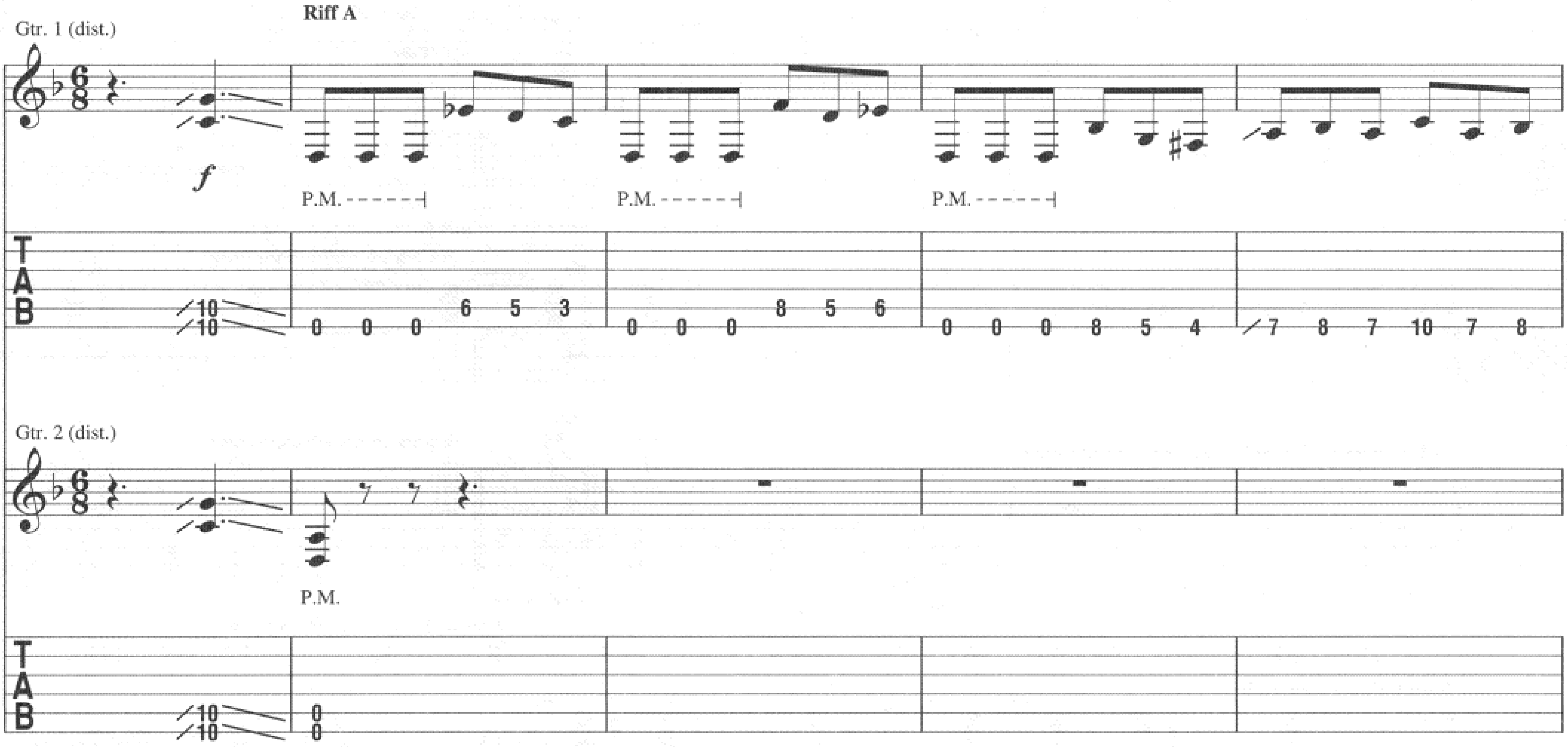
Words and Music by Chris Adler, David Blythe, John Campbell, Mark Morton and Will Adler

D5
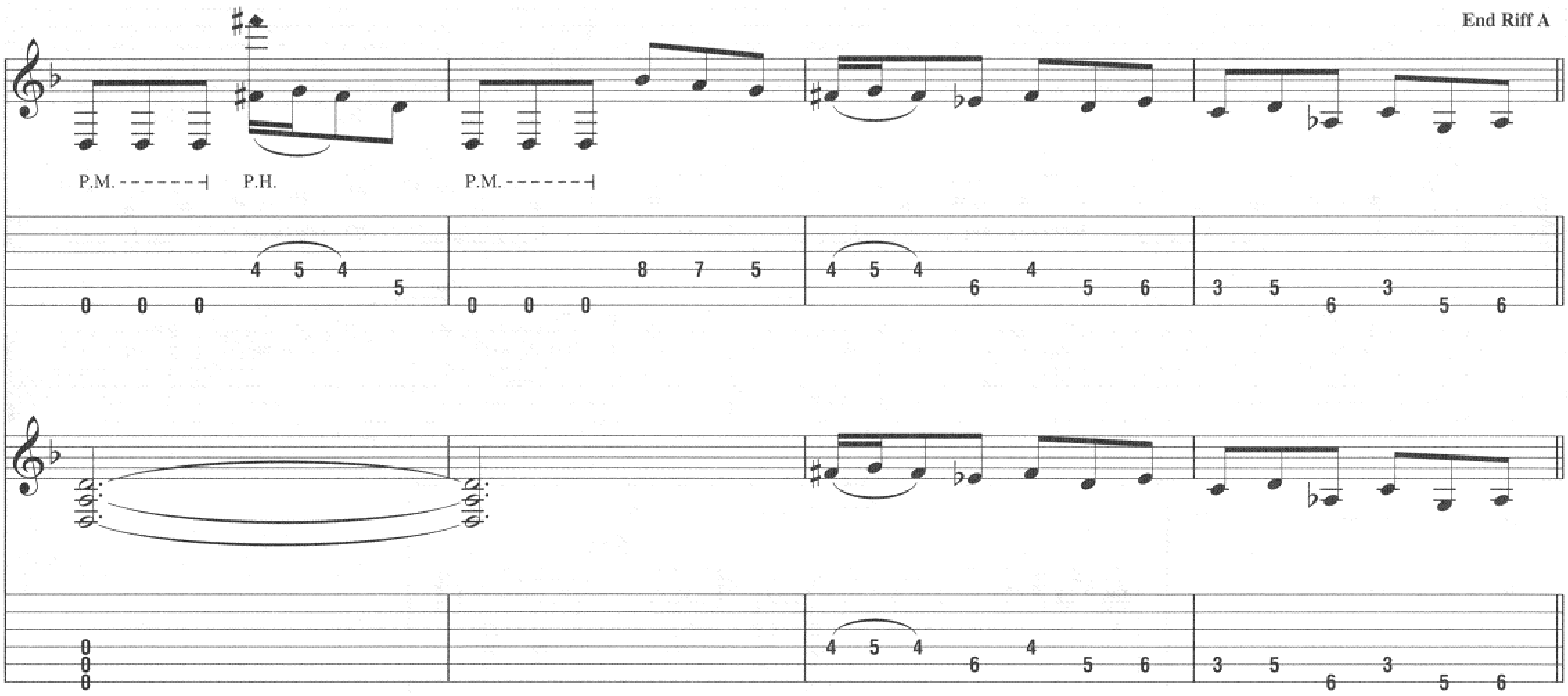
Drop D tuning:
(low to high) D-A-D-G-B-E

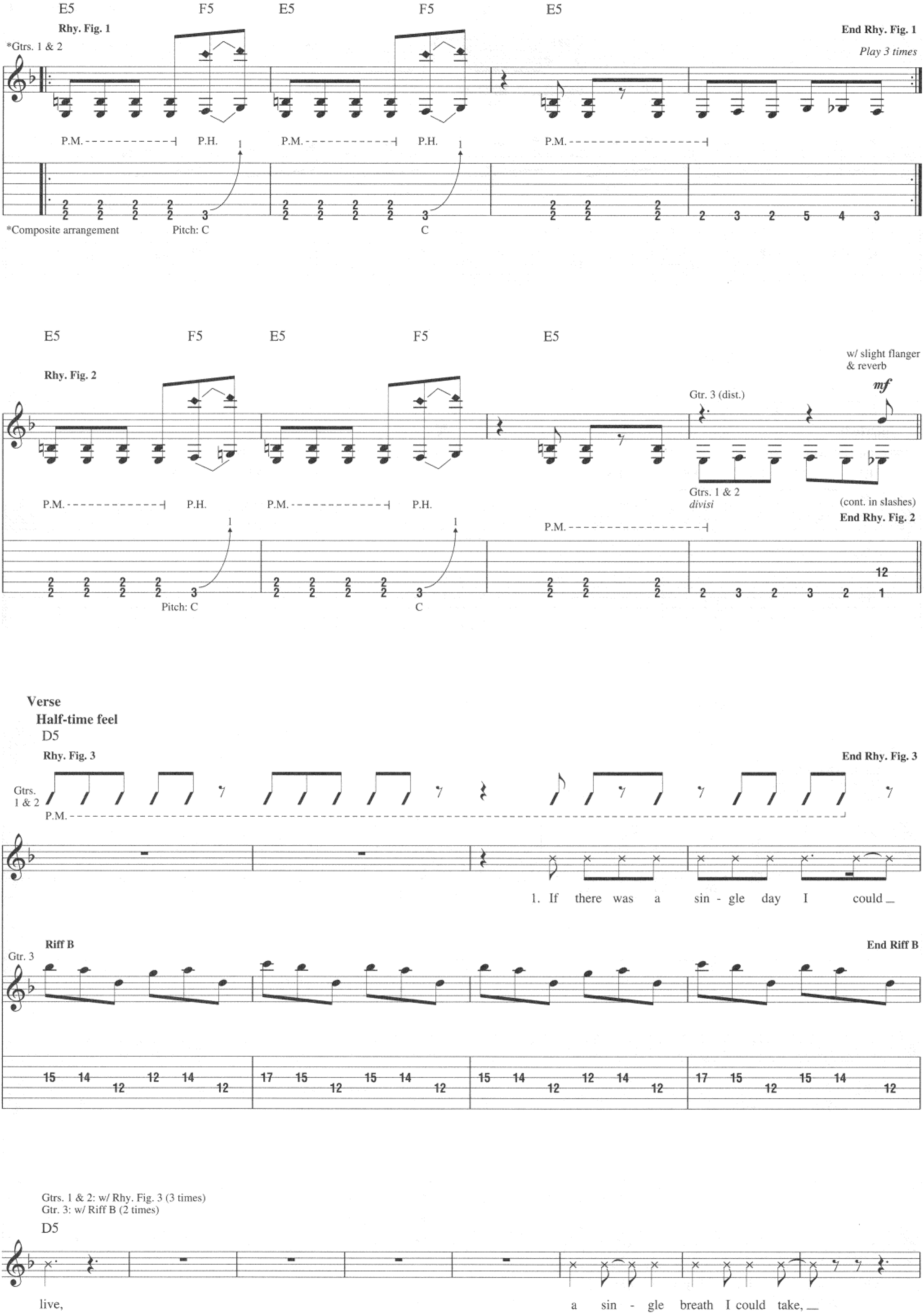
Intro
Moderately fast ♩. = 136

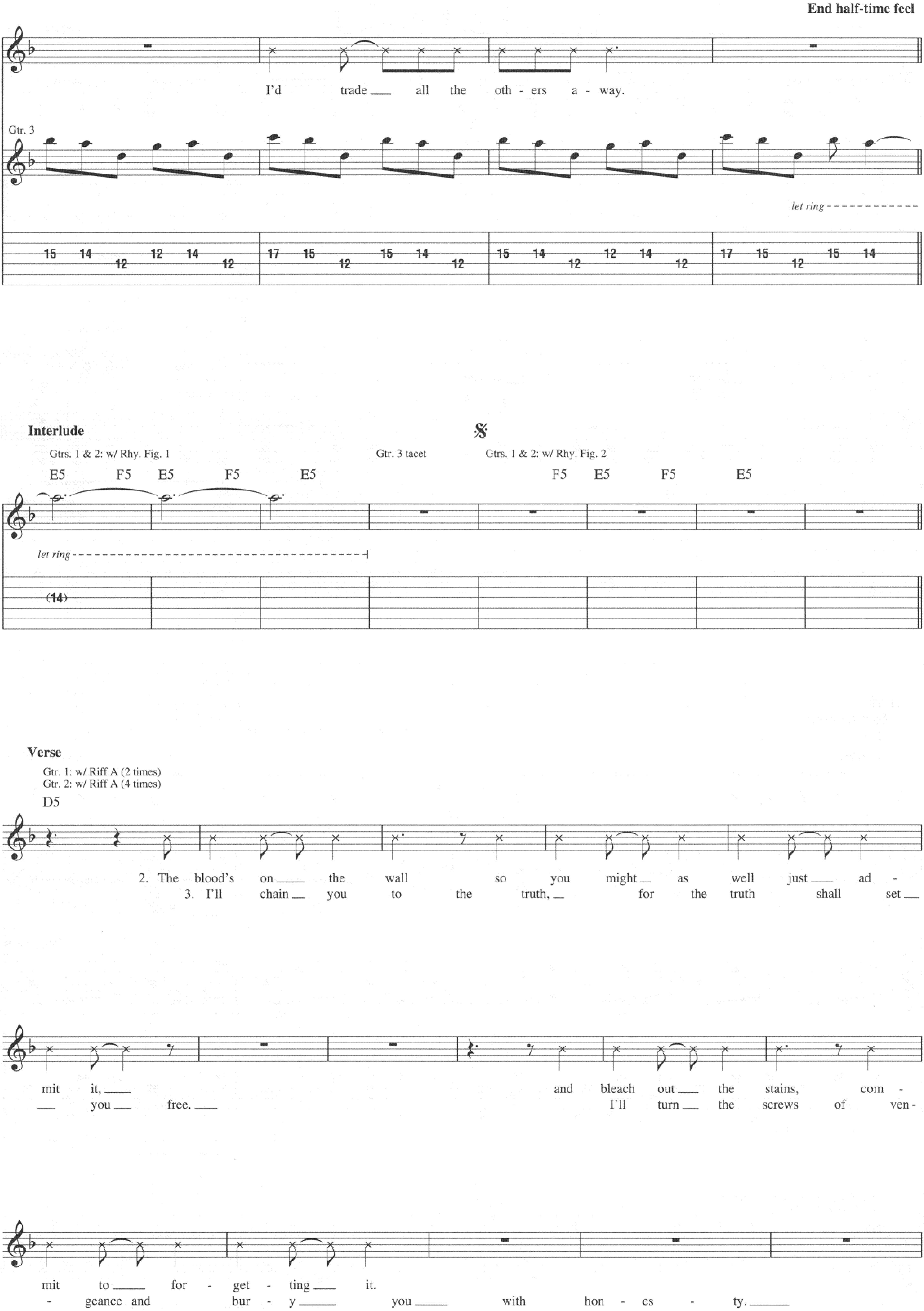
N.C. *D5
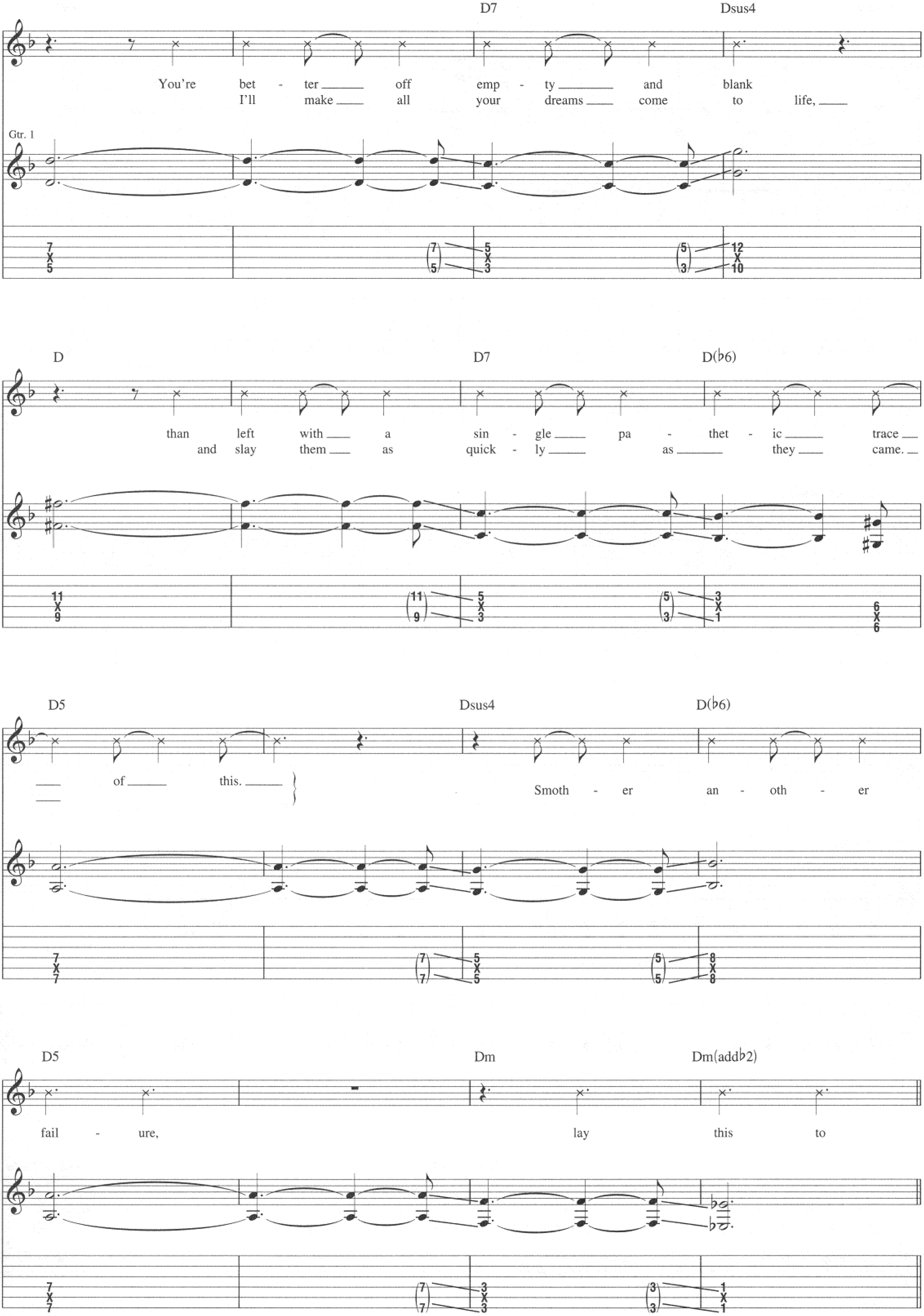


*Chord symbols reflect implied harmony.
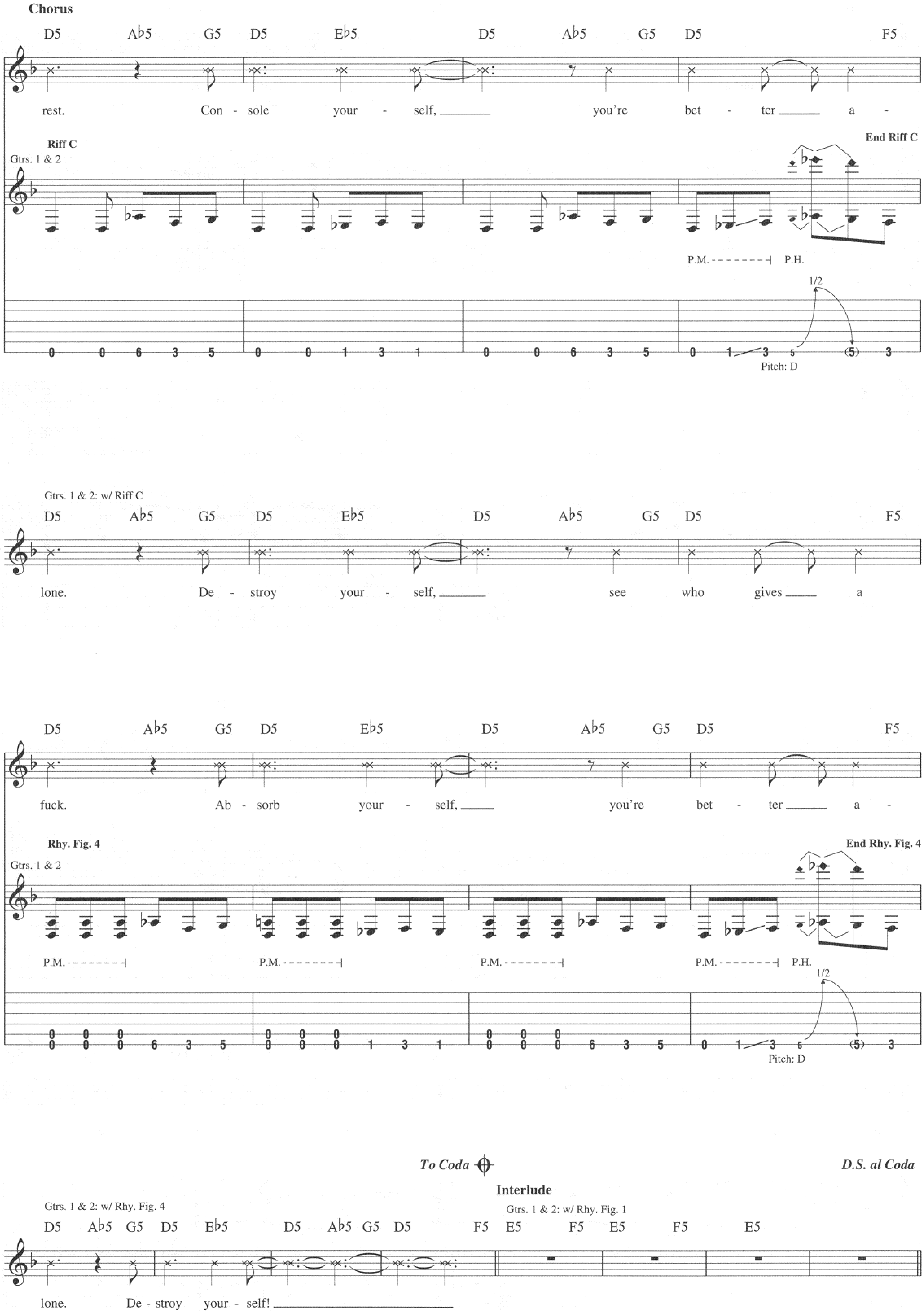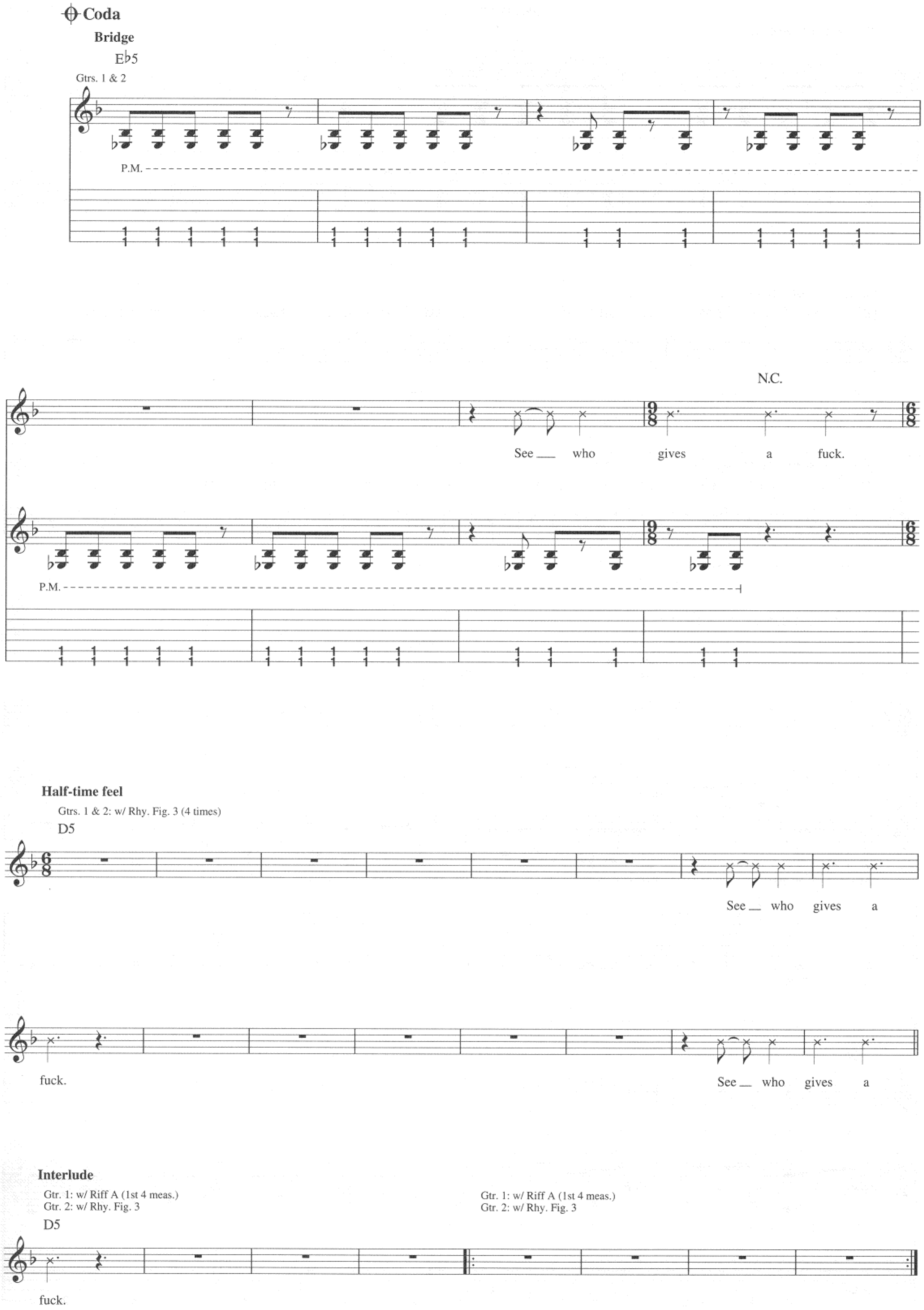



E5 F5 E5 F5 E5
Rhy. Fig. 1
End Rhy. Fig. 1
*Gtrs. 1 & 2
Play 3 times
P.M. P.H. P.M. P.H. P.M.
Pitch: C
C
*Composite arrangement
E5 F5 E5 F5 E5
Rhy. Fig. 2
w/ slight flanger
& reverb
mf
Gtr. 3 (dist.)
Gtrs. 1 & 2
divisi
(cont. in slashes)
End Rhy. Fig. 2
Verse
Half-time feel
D5
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2
1. If there was a sin - gle day I could
Riff B
End Riff B
Gtr. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)
Gtr. 3: w/ Riff B (2 times)
D5
live,
a sin - gle breath I could take,
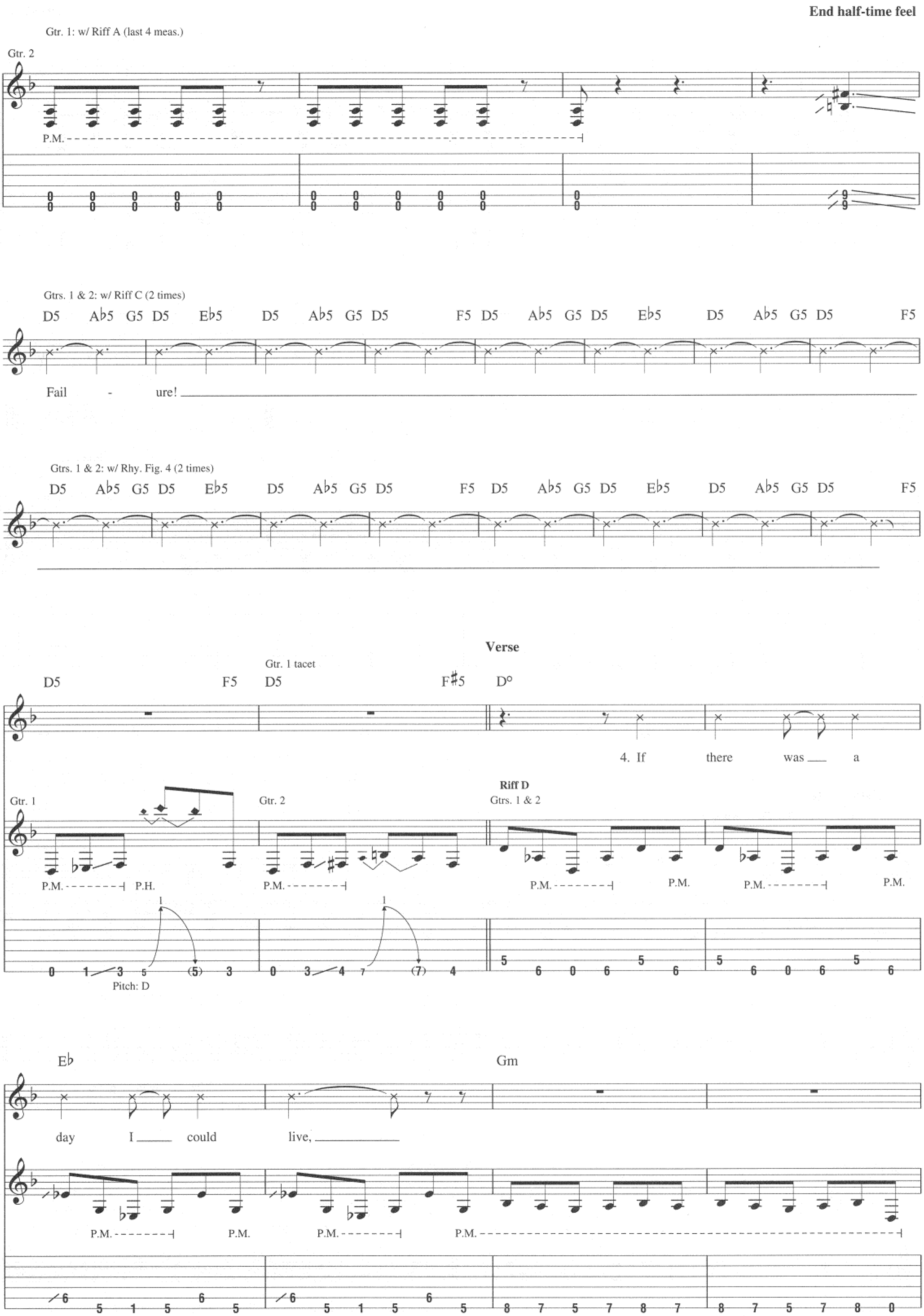

End half-time feel
I'd trade all the oth - ers a - way.
Gtr. 3
let ring
Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 3 tacet
Gtrs. 1 & 2: w/ Rhy. Fig. 2
E5 F5 E5 F5 E5 F5 E5 F5 E5
let ring
Verse
Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Riff A (4 times)
D5
2. The blood's on the wall so you might as well just ad - mit it, and bleach out the stains, com - mit to for - get - ting it.
3. I'll chain you to the truth, for the truth shall set you free. I'll turn the screws of ven - geance and bur - y you with hon - es - ty.
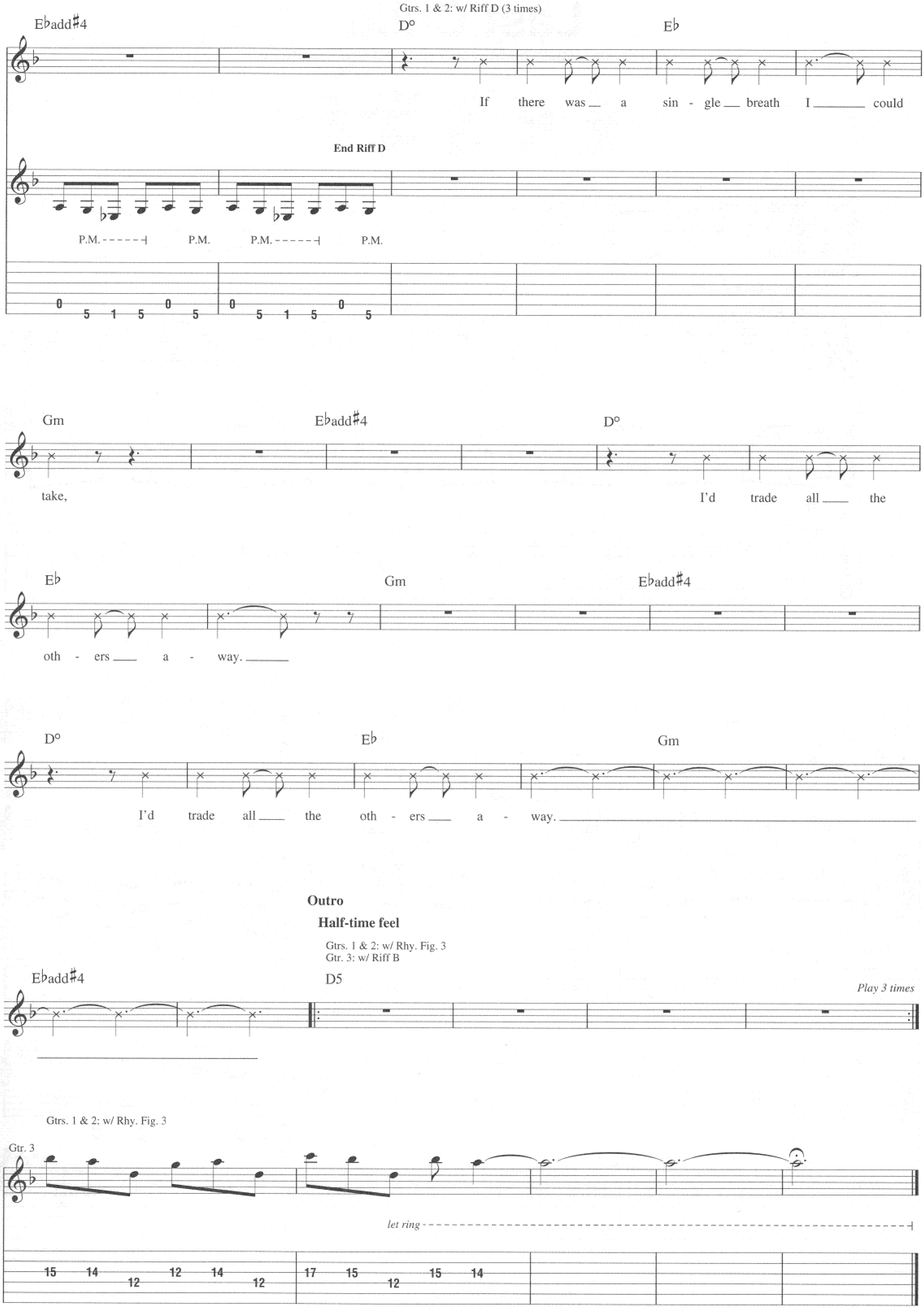


D7
Dsus4
You're bet - ter off emp - ty and blank
I'll make all your dreams come to life,
Gtr. 1
D
D7
D(♭6)
than left with a sin - gle pa - thet - ic trace
and slay them as quick - ly as they came.
D5
Dsus4
D(♭6)
of this.
Smoth - er an - oth - er
D5
Dm
Dm(add♭2)
fail - ure, lay this to


Chorus
D5 A♭5 G5 D5 E♭5 D5 A♭5 G5 D5 F5
rest. Con - sole your - self, you're bet - ter a -
Riff C
Gtrs. 1 & 2
End Riff C
P.M. P.H.
1/2
0 0 6 3 5 0 0 1 3 1 0 0 6 3 5 0 1 3 5 (5) 3
Pitch: D
Gtrs. 1 & 2: w/ Riff C
D5 A♭5 G5 D5 E♭5 D5 A♭5 G5 D5 F5
lone. De - stroy your - self, see who gives a
D5 A♭5 G5 D5 E♭5 D5 A♭5 G5 D5 F5
fuck. Ab - sorb your - self, you're bet - ter a -
Rhy. Fig. 4
Gtrs. 1 & 2
End Rhy. Fig. 4
P.M. P.M. P.M. P.M. P.H.
1/2
Pitch: D
To Coda
D.S. al Coda
Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 1
D5 A♭5 G5 D5 E♭5 D5 A♭5 G5 D5 F5 E5 F5 E5 F5 E5
lone. De - stroy your - self!

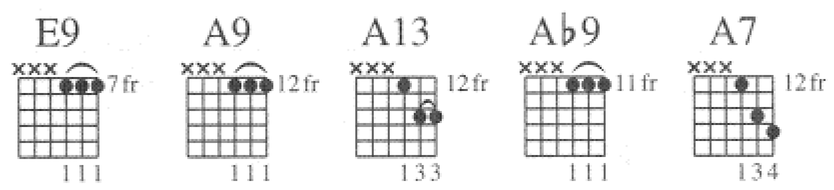

Coda
Bridge
E♭5
Gtrs. 1 & 2
P.M.
N.C.
See who gives a fuck.
P.M.
Half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)
D5
See who gives a
fuck.
See who gives a
Interlude
Gtr. 1: w/ Riff A (1st 4 meas.)
Gtr. 2: w/ Rhy. Fig. 3
D5
fuck.
Gtr. 1: w/ Riff A (1st 4 meas.)
Gtr. 2: w/ Rhy. Fig. 3


End half-time feel
Gtr. 1: w/ Riff A (last 4 meas.)
Gtr. 2
P.M.
Gtrs. 1 & 2: w/ Riff C (2 times)
D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5 D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5
Fail - ure!
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)
D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5 D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5
Verse
Gtr. 1 tacet
D5 F5 D5 F#5 D°
4. If there was a
Riff D
Gtr. 1
Gtr. 2
Gtrs. 1 & 2
P.M. P.H.
Pitch: D
Eb Gm
day I could live,
P.M.


Gtrs. 1 & 2: w/ Riff D (3 times)
E♭add♯4
D°
E♭
If there was a sin - gle breath I could
End Riff D
P.M.
T
A
B
Gm
E♭add♯4
D°
take,
I'd trade all the
E♭
Gm
E♭add♯4
oth - ers a - way.
D°
E♭
Gm
I'd trade all the oth - ers a - way.
Outro
Half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Riff B
E♭add♯4
D5
Play 3 times
Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3
let ring
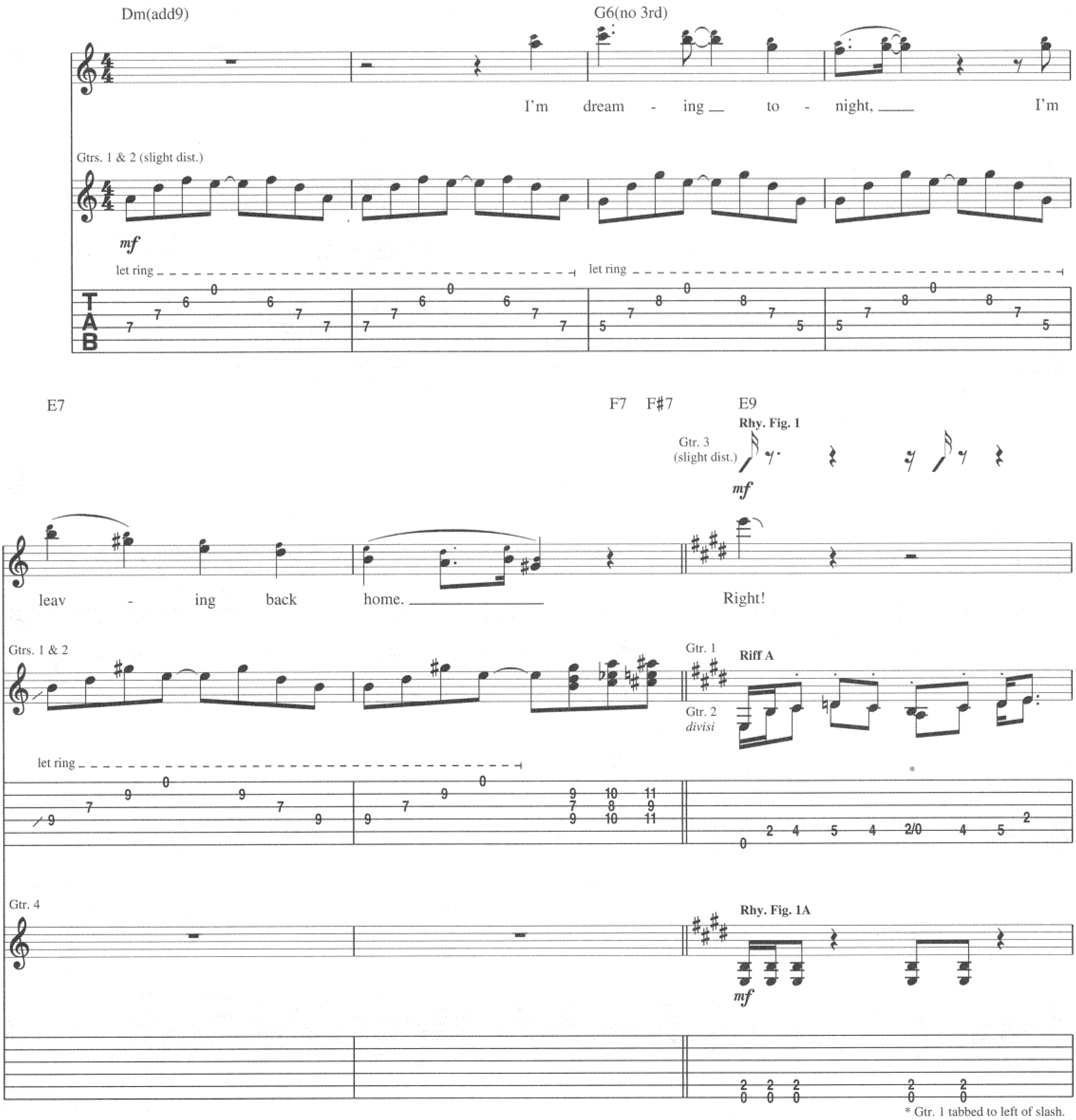
Last Child
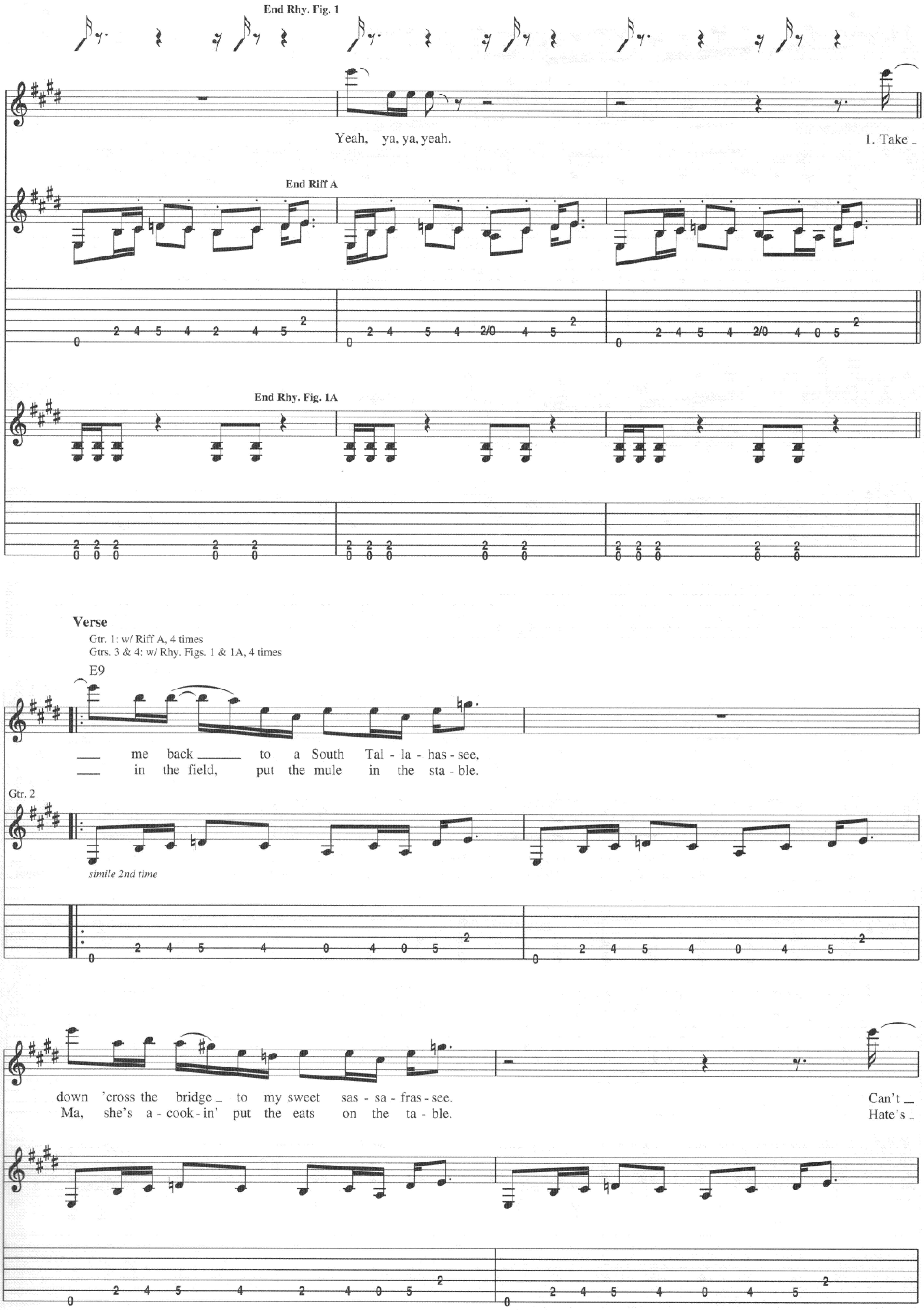
Words and Music by Steven Tyler and Brad Whitford
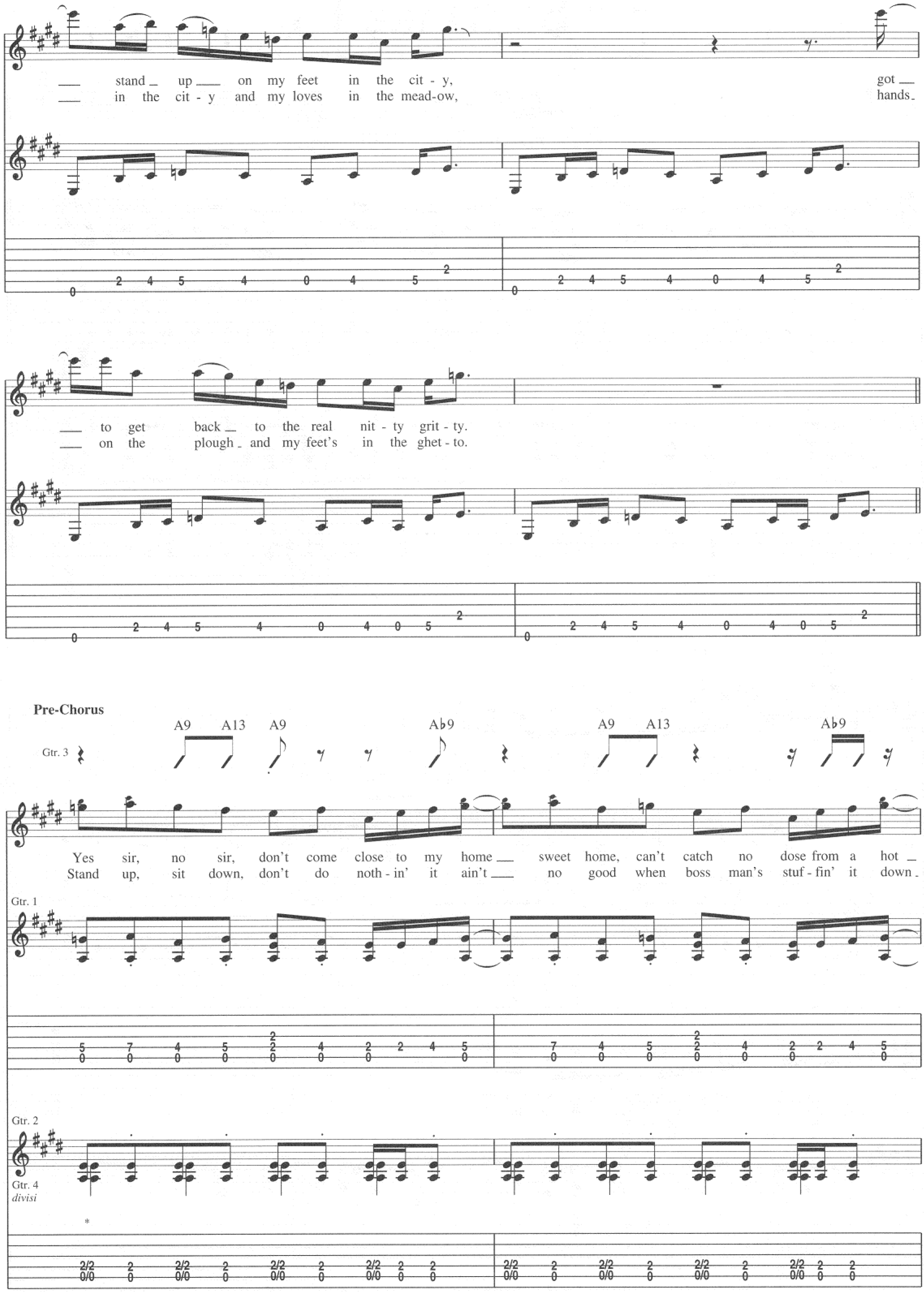


Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭
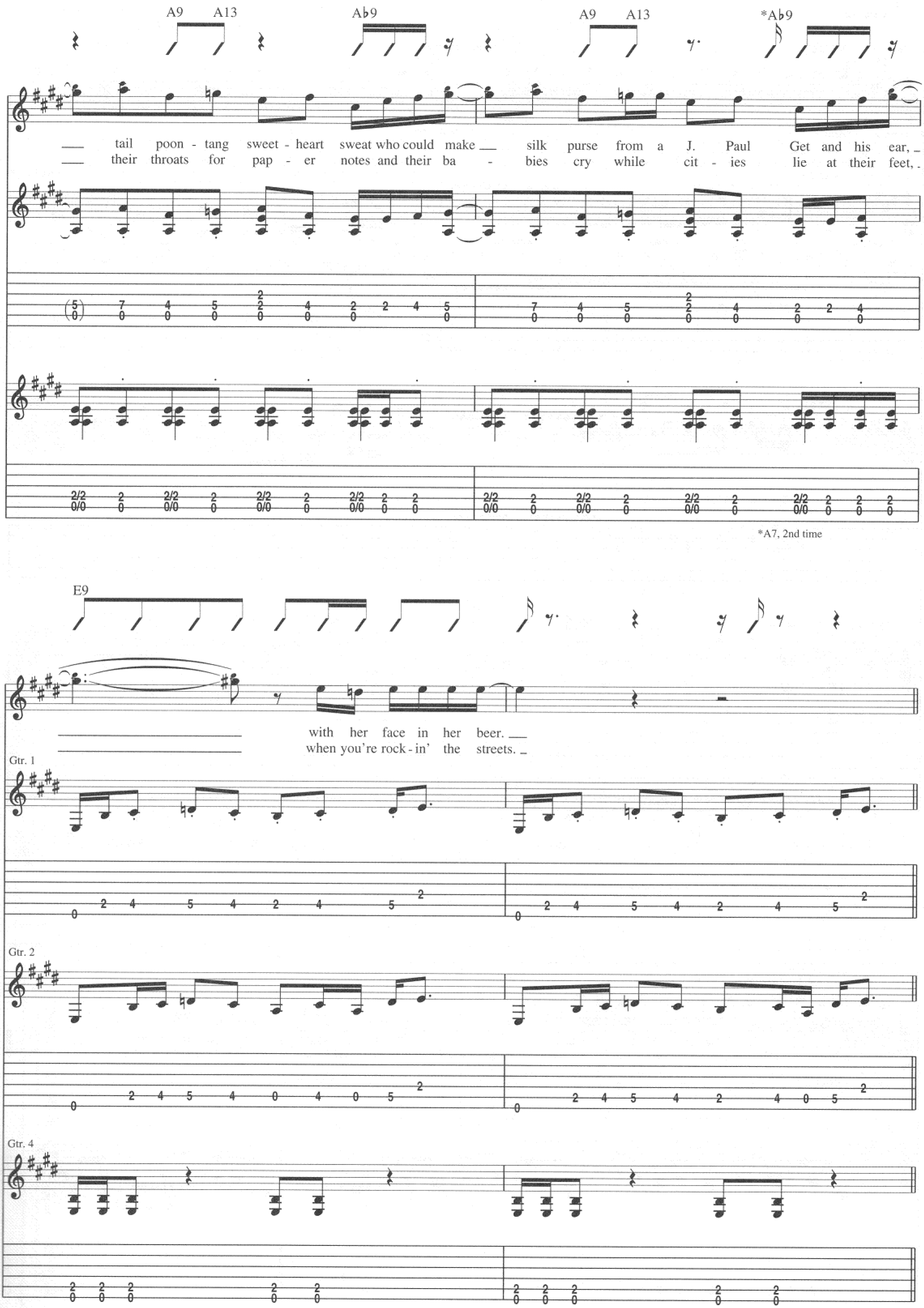
Intro
Moderately Slow ♩ = 80



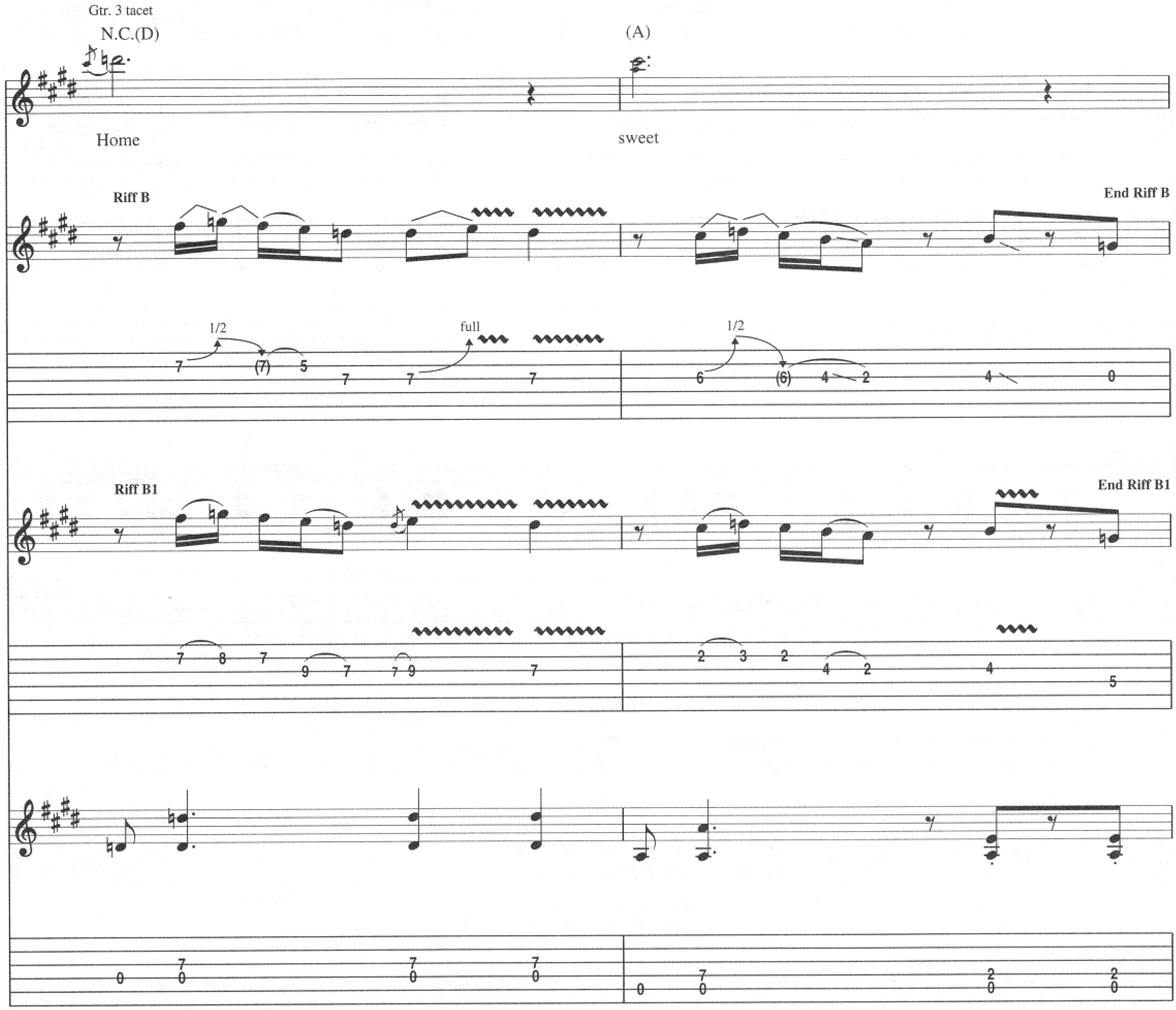

End Rhy. Fig. 1
Yeah, ya, ya, yeah.
1. Take
End Riff A
End Rhy. Fig. 1A
Verse
Gtr. 1: w/ Riff A, 4 times
Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A, 4 times
E9
me back to a South Tal-la-has-see,
in the field, put the mule in the sta-ble.
Gtr. 2
simile 2nd time
down 'cross the bridge to my sweet sas-sa-fras-see.
Ma, she's a-cook-in' put the eats on the ta-ble.
Can't
Hate's
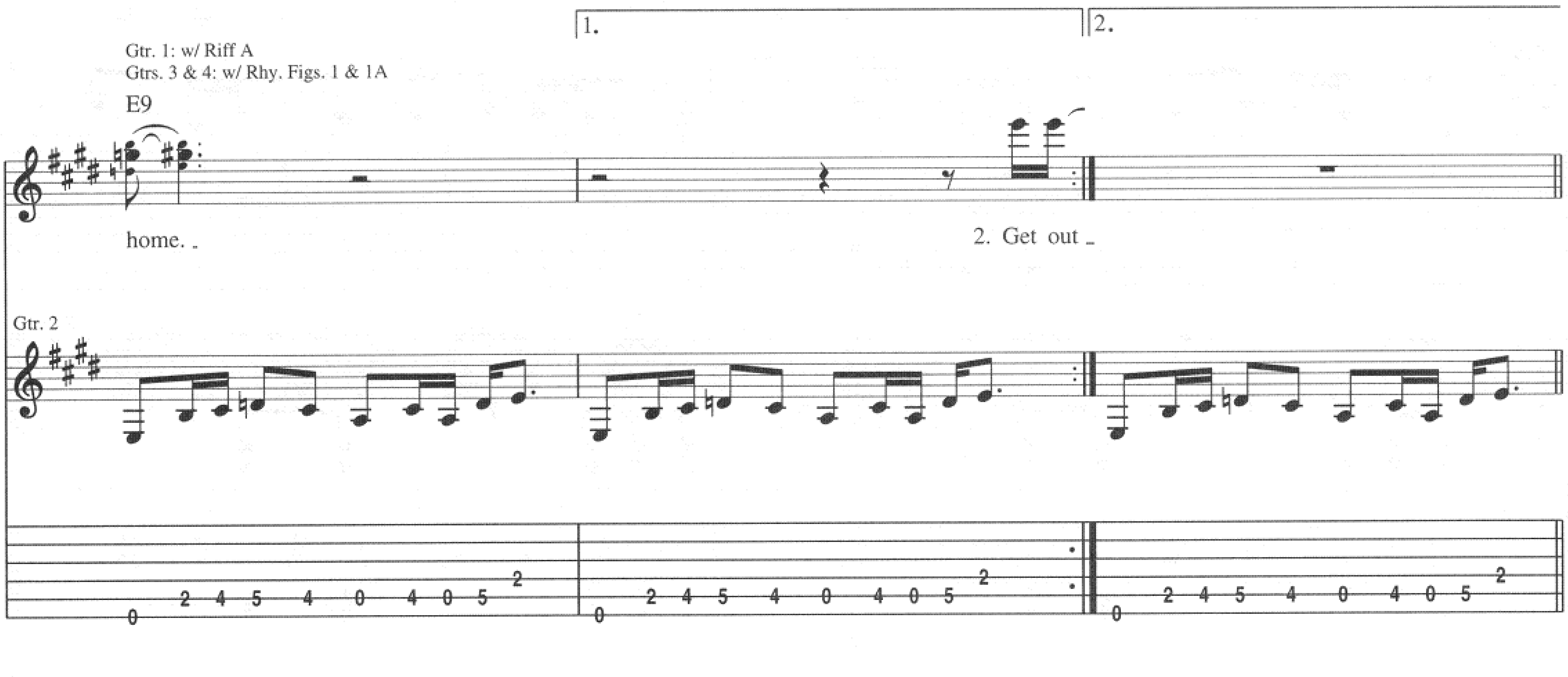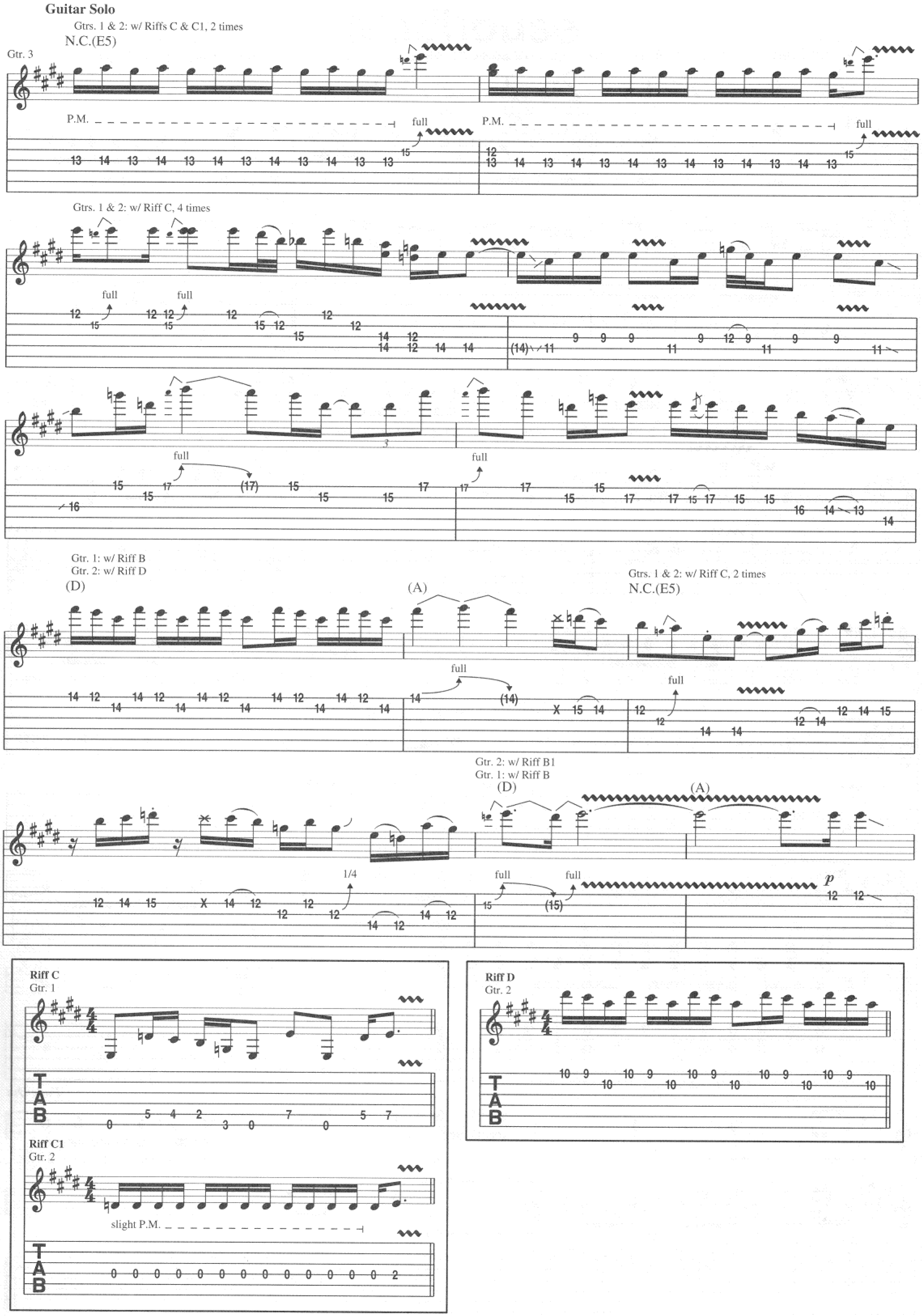


* Gtr. 4 tabbed to the right of slash.
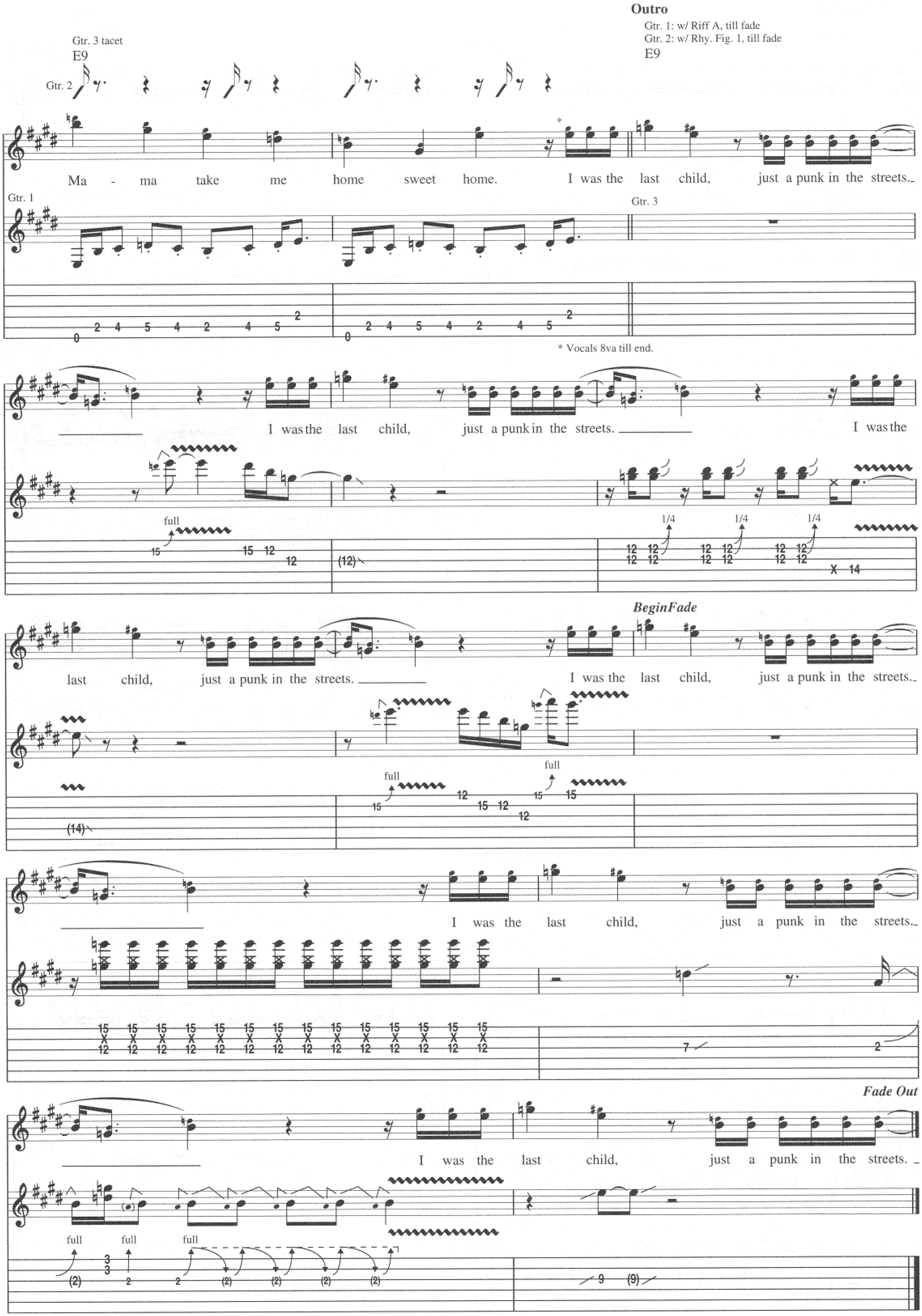

A9 A13
A♭9
A9 A13
*A♭9
tail poon - tang sweet - heart sweat who could make silk purse from a J. Paul Get and his ear,
their throats for pap - er notes and their ba - bies cry while cit - ies lie at their feet,
*A7, 2nd time
E9
with her face in her beer.
when you're rock - in' the streets.
Gtr. 1
Gtr. 2
Gtr. 4

Chorus


Gtr. 3 tacet
N.C.(D)
(A)
Home
sweet
Riff B
End Riff B
1/2
full
1/2
Riff B1
End Riff B1

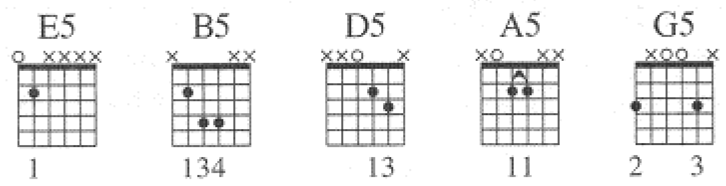

1.
2.
Gtr. 1: w/ Riff A
Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A
E9
home.
2. Get out
Gtr. 2


Guitar Solo
Gtrs. 1 & 2: w/ Riffs C & C1, 2 times
N.C.(E5)
Gtr. 3
P.M.
full
Gtrs. 1 & 2: w/ Riff C, 4 times
Gtr. 1: w/ Riff B
Gtr. 2: w/ Riff D
(D)
(A)
Gtrs. 1 & 2: w/ Riff C, 2 times
N.C.(E5)
Gtr. 2: w/ Riff B1
Gtr. 1: w/ Riff B
1/4
Riff C
Gtr. 1
Riff C1
Gtr. 2
slight P.M.
Riff D
Gtr. 2
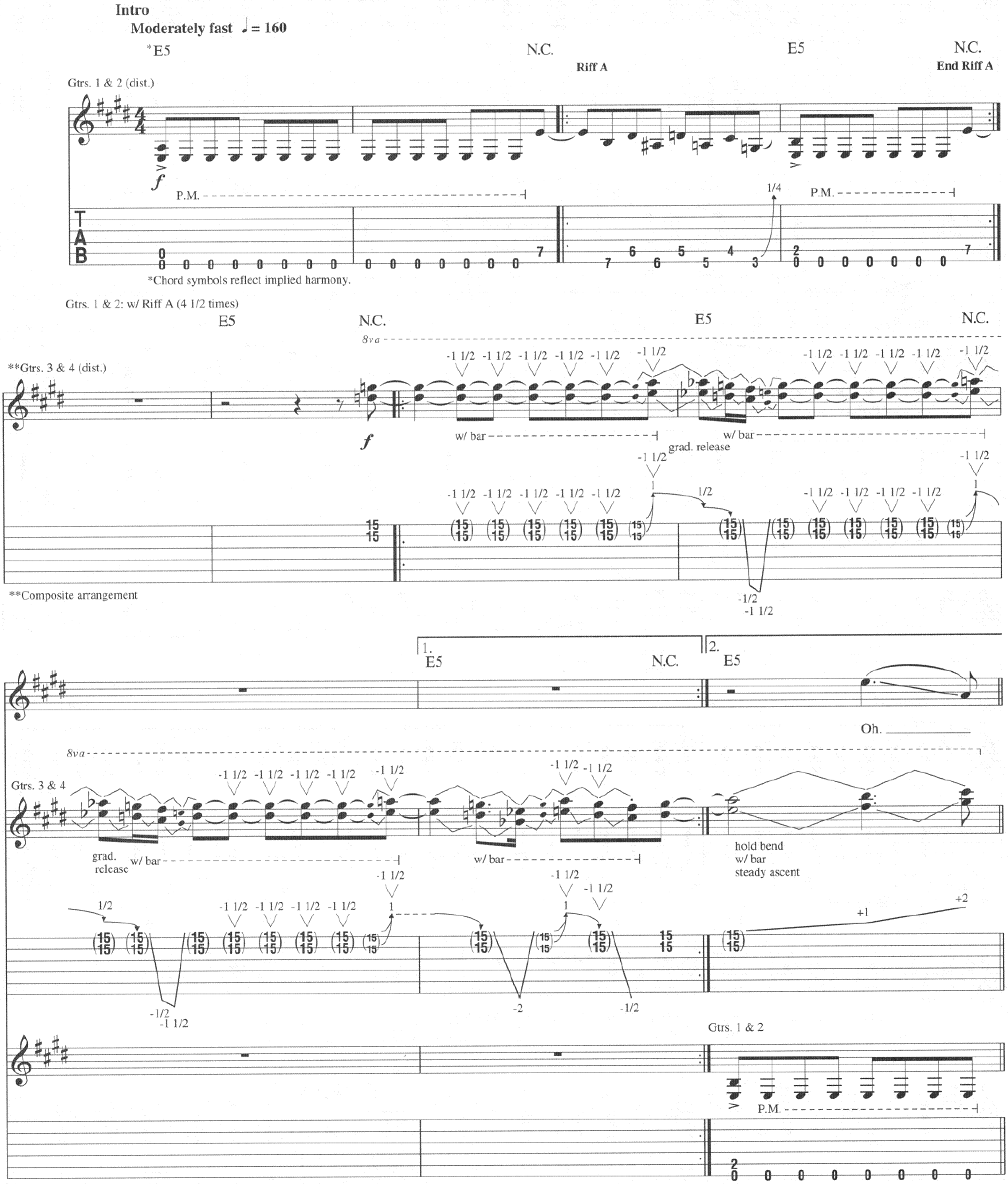

Outro
Gtr. 1: w/ Riff A, till fade
Gtr. 2: w/ Rhy. Fig. 1, till fade
Gtr. 3 tacet
E9
Gtr. 2
Ma - ma take me home sweet home.
I was the last child, just a punk in the streets.
Gtr. 1
Gtr. 3
* Vocals 8va till end.
I was the last child, just a punk in the streets.
I was the
full
1/4
last child, just a punk in the streets.
Begin Fade
I was the last child, just a punk in the streets.
I was the last child, just a punk in the streets.
I was the last child, just a punk in the streets.
Fade Out
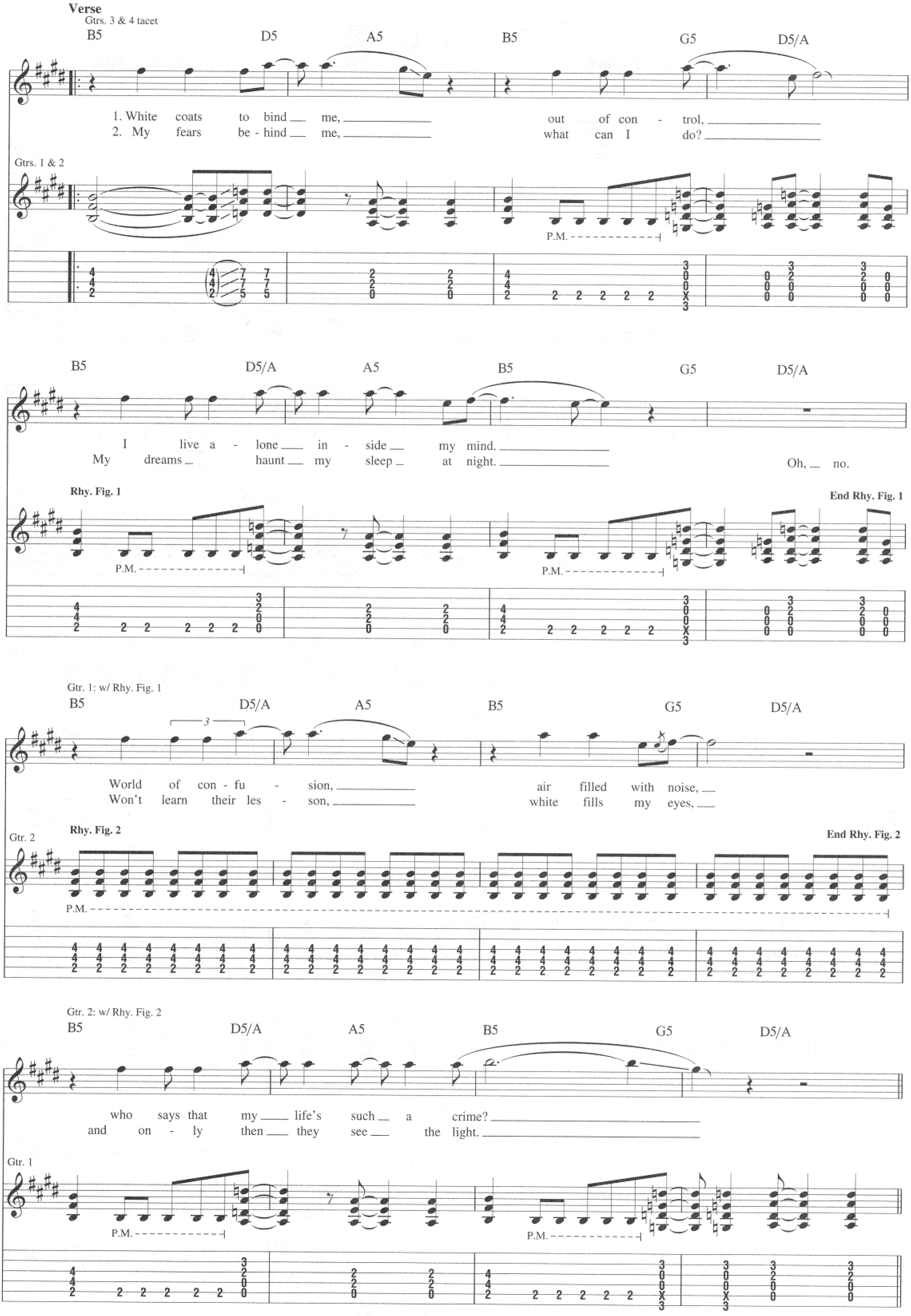
Madhouse
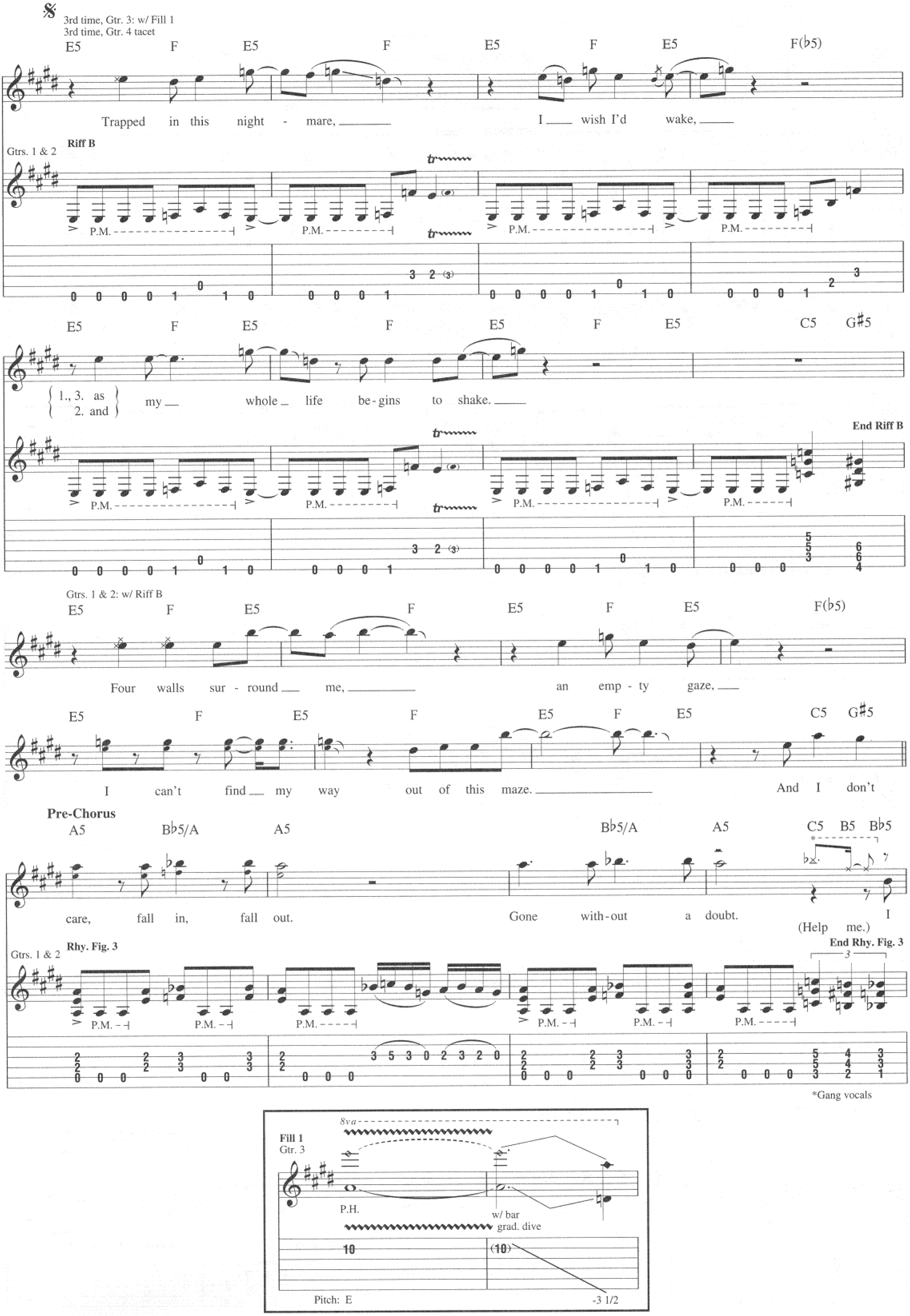
Words and Music by Joe Bellardini, Frank Bello, Charles Benante, Scott Ian Rosenfeld and Dan Spitz
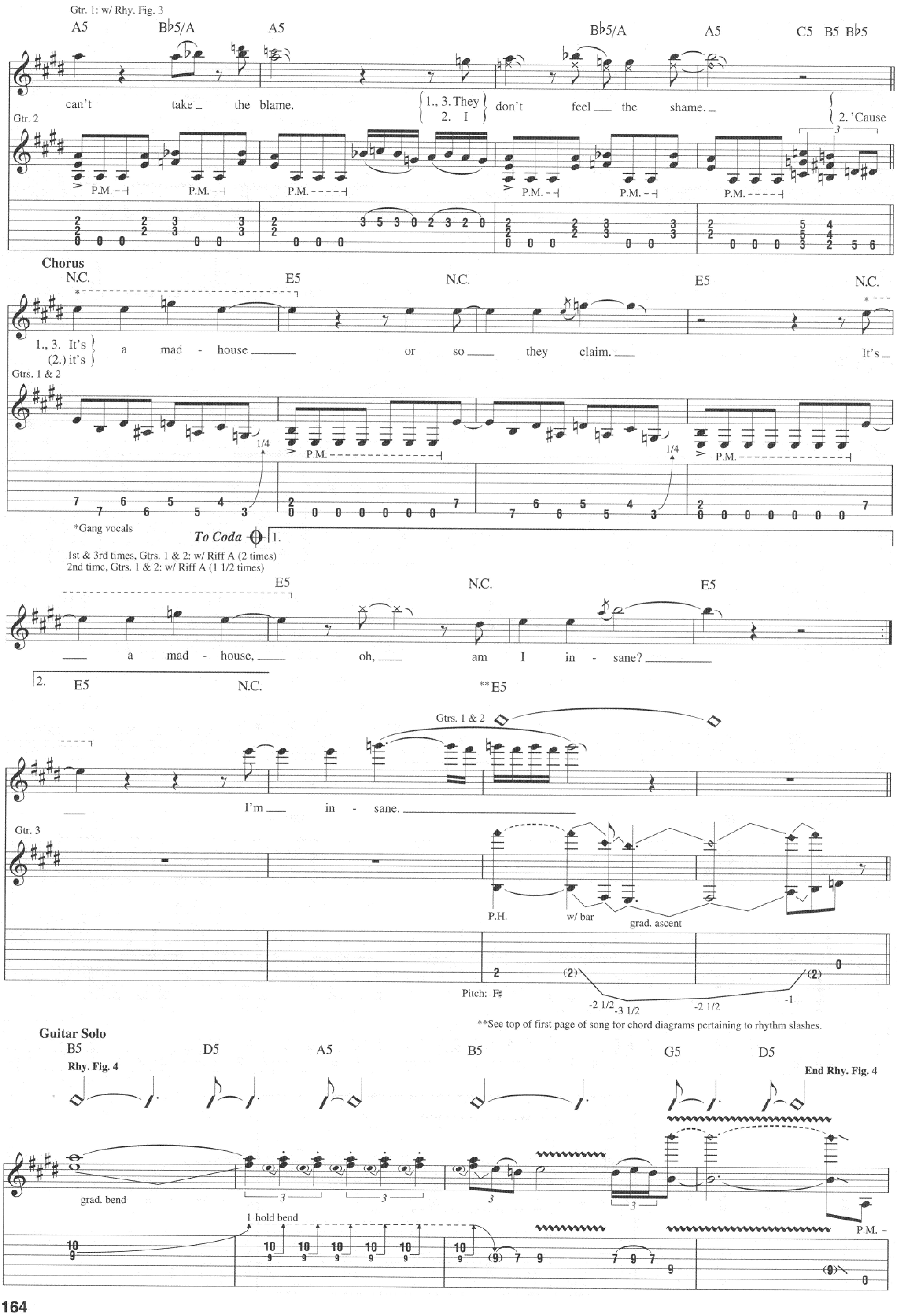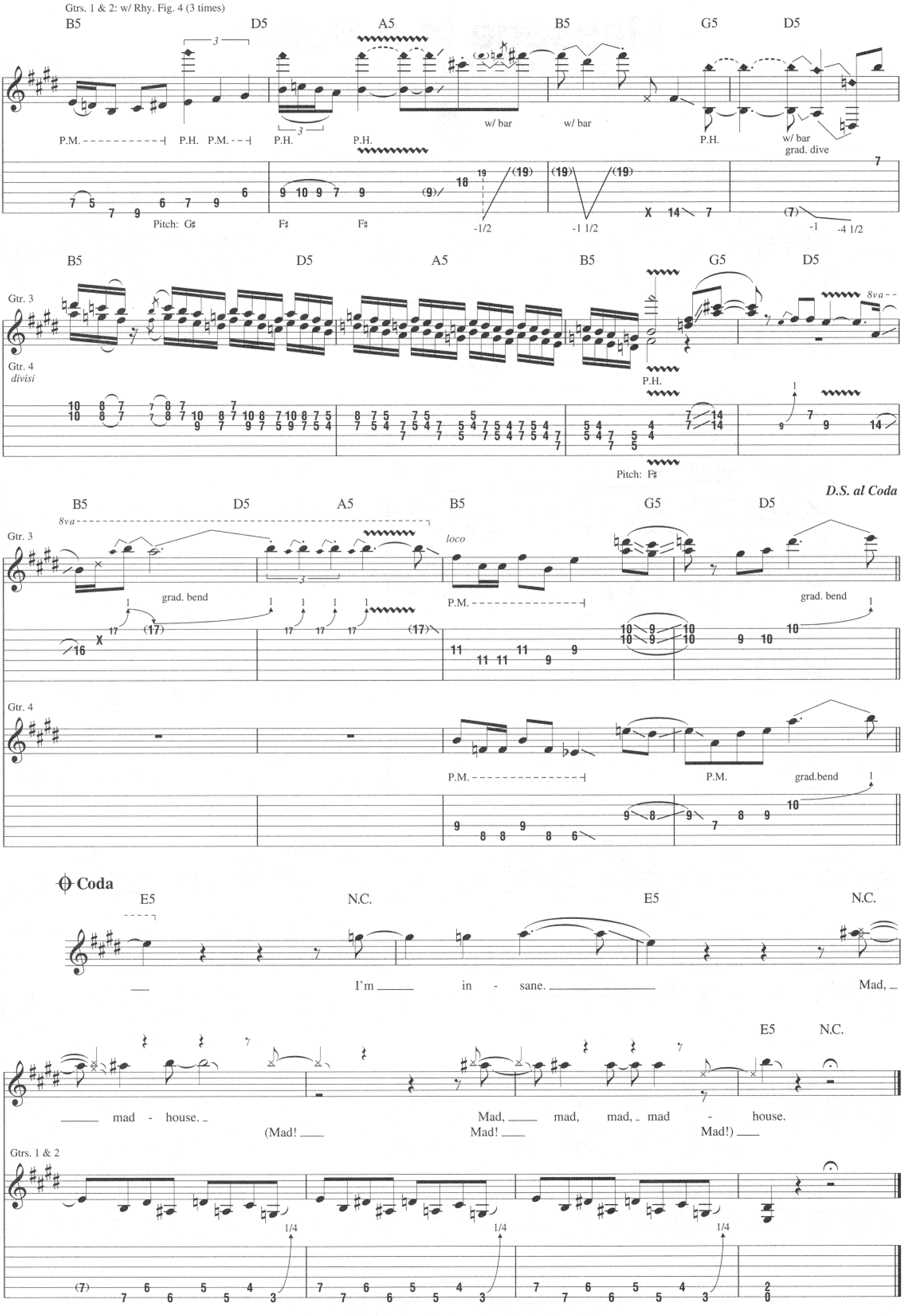


Spoken: It's time for your medication, Mister Brown. (Maniacal laughter:) Ooh, hoo, ha, ha, ha...




Verse
Gtrs. 3 & 4 tacet
B5 D5 A5 B5 G5 D5/A
1. White coats to bind me, out of con - trol,
2. My fears be - hind me, what can I do?
Gtrs. 1 & 2
P.M.
B5 D5/A A5 B5 G5 D5/A
I live a - lone in - side my mind.
My dreams haunt my sleep at night. Oh, no.
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1
B5 D5/A A5 B5 G5 D5/A
World of con - fu - sion, air filled with noise,
Won't learn their les - son, white fills my eyes,
Gtr. 2
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 2
B5 D5/A A5 B5 G5 D5/A
who says that my life's such a crime?
and on - ly then they see the light.
Gtr. 1
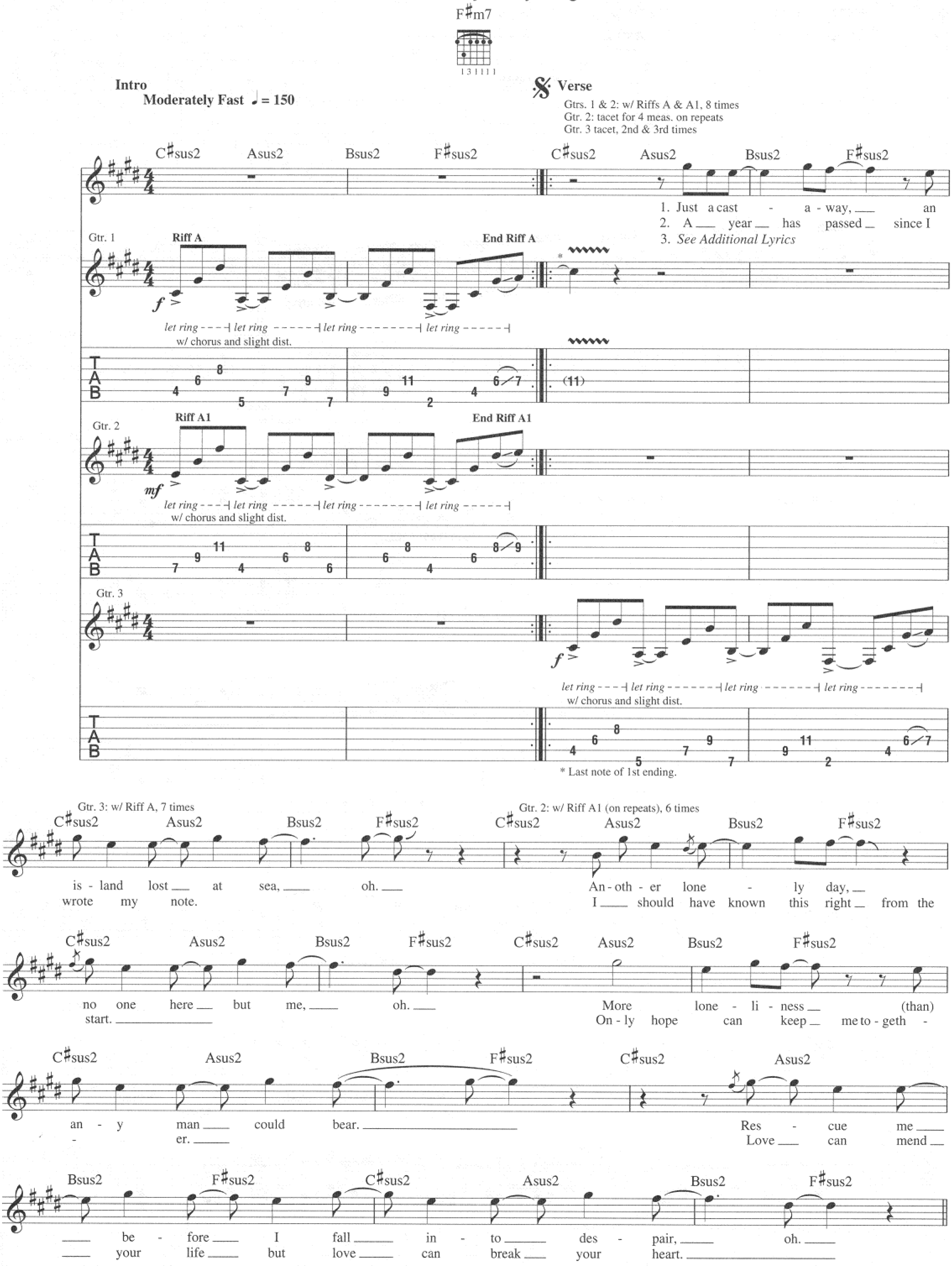

3rd time, Gtr. 3: w/ Fill 1
3rd time, Gtr. 4 tacet
E5 F E5 F E5 F E5 F(♭5)
Trapped in this night - mare, I wish I'd wake,
Gtrs. 1 & 2
Riff B
P.M.
E5 F E5 F E5 F E5 C5 G♯5
1., 3. as
2. and
my whole life be-gins to shake.
End Riff B
Gtrs. 1 & 2: w/ Riff B
E5 F E5 F E5 F E5 F(♭5)
Four walls sur - round me, an emp - ty gaze,
E5 F E5 F E5 F E5 C5 G♯5
I can't find my way out of this maze. And I don't
Pre-Chorus
A5 B♭5/A A5 B♭5/A A5 C5 B5 B♭5
care, fall in, fall out. Gone with-out a doubt. I
(Help me.)
Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
*Gang vocals
Fill 1
Gtr. 3
8va
P.H.
w/ bar
grad. dive
Pitch: E
-3 1/2


Gtr. 1: w/ Rhy. Fig. 3
A5 B♭5/A A5 B♭5/A A5 C5 B5 B♭5
can't take the blame. 1., 3. They 2. I don't feel the shame. 2. 'Cause
Gtr. 2
P.M.
Chorus
N.C. E5 N.C. E5 N.C.
1., 3. It's (2.) it's a mad - house or so they claim. It's
Gtrs. 1 & 2
P.M.
1/4
*Gang vocals
To Coda 1.
1st & 3rd times, Gtrs. 1 & 2: w/ Riff A (2 times)
2nd time, Gtrs. 1 & 2: w/ Riff A (1 1/2 times)
E5 N.C. E5
a mad - house, oh, am I in - sane?
2. E5 N.C. **E5
Gtrs. 1 & 2
I'm in - sane.
Gtr. 3
P.H. w/ bar grad. ascent
Pitch: F♯
**See top of first page of song for chord diagrams pertaining to rhythm slashes.
Guitar Solo
B5 D5 A5 B5 G5 D5
Rhy. Fig. 4
End Rhy. Fig. 4
grad. bend
1 hold bend
P.M.

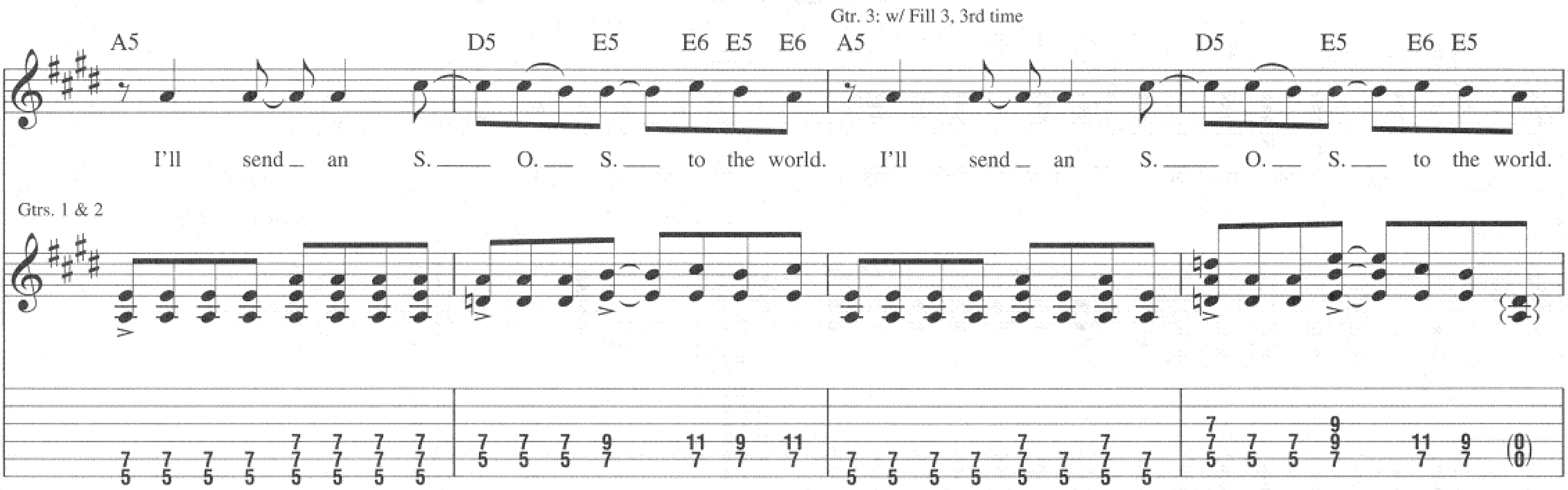

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)
B5 D5 A5 B5 G5 D5
P.M. P.H. P.M. P.H. P.H.
w/ bar
w/ bar
P.H.
w/ bar
grad. dive
Pitch: G♯ F♯ F♯
-1/2 -1 1/2 -1 -4 1/2
Gtr. 3
Gtr. 4
divisi
P.H.
Pitch: F♯
D.S. al Coda
8va
loco
grad. bend
P.M.
grad.bend
Coda
E5 N.C.
I'm in - sane.
Mad,
mad - house.
(Mad!
Mad, mad, mad, mad - house.
Mad!
Mad!)
Gtrs. 1 & 2
1/4

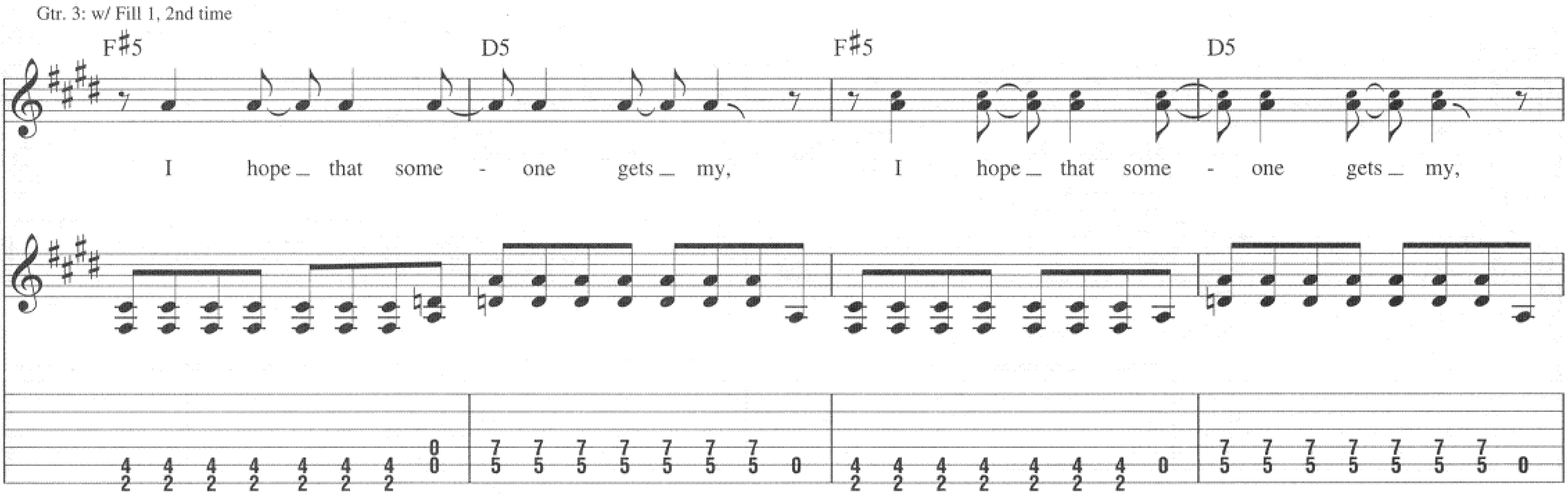
Message in a Bottle

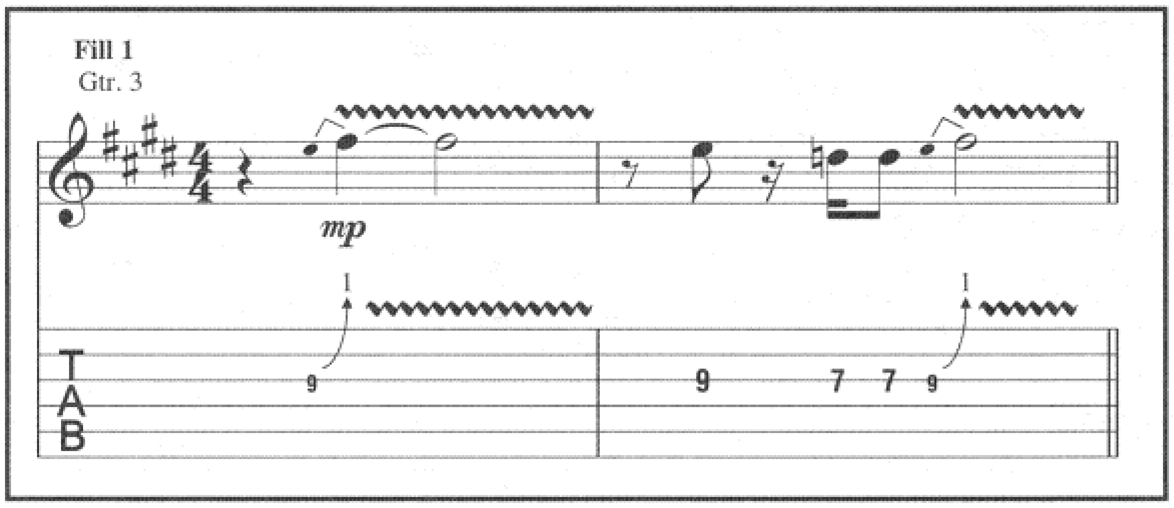
Music and Lyrics by Sting

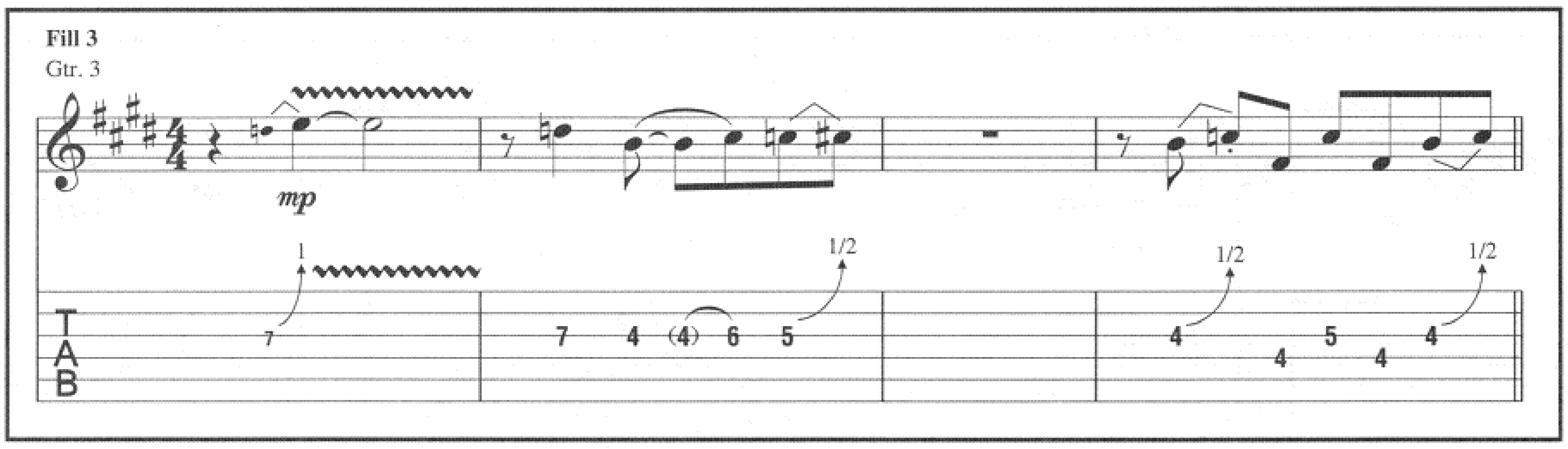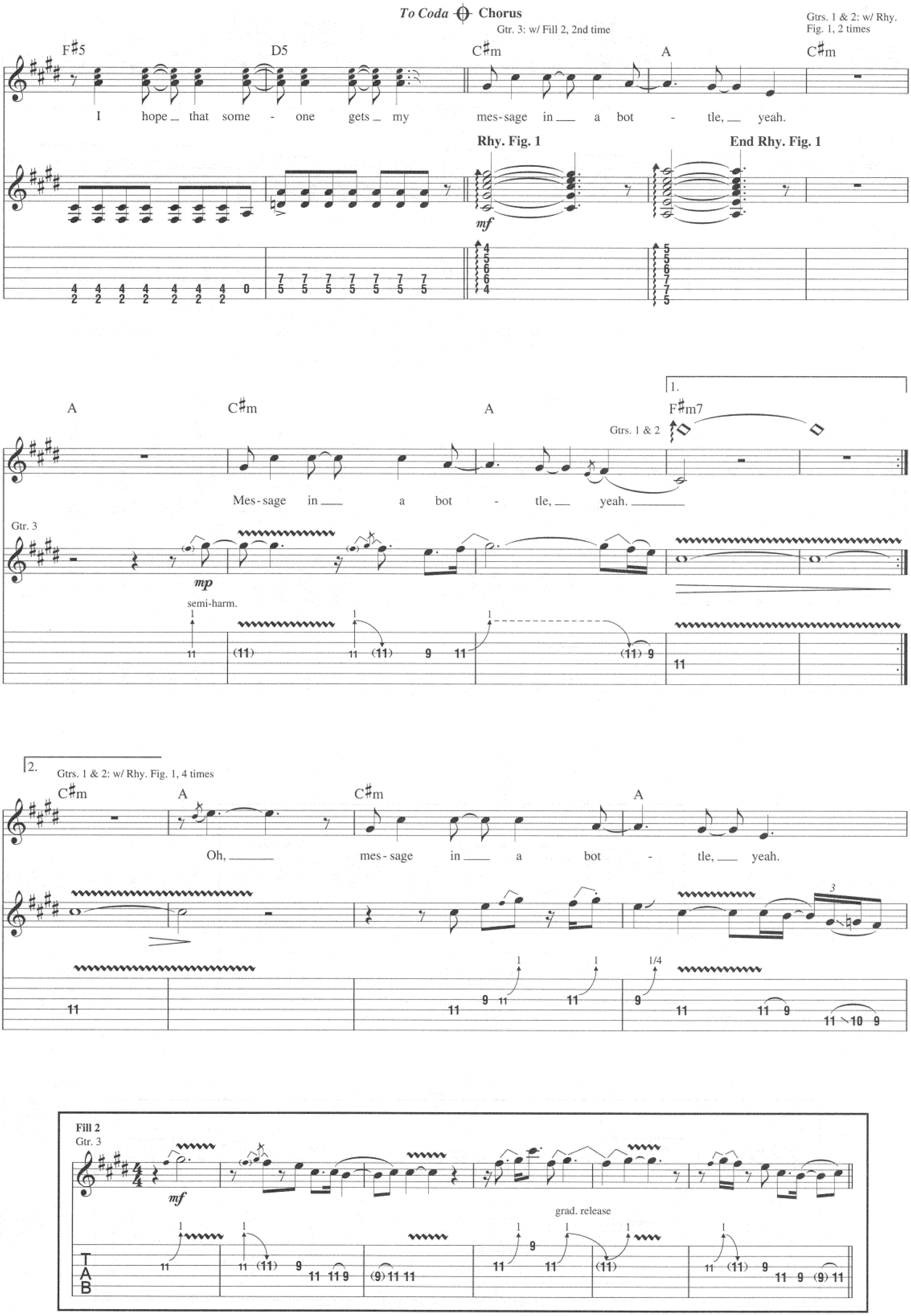


Pre-Chorus
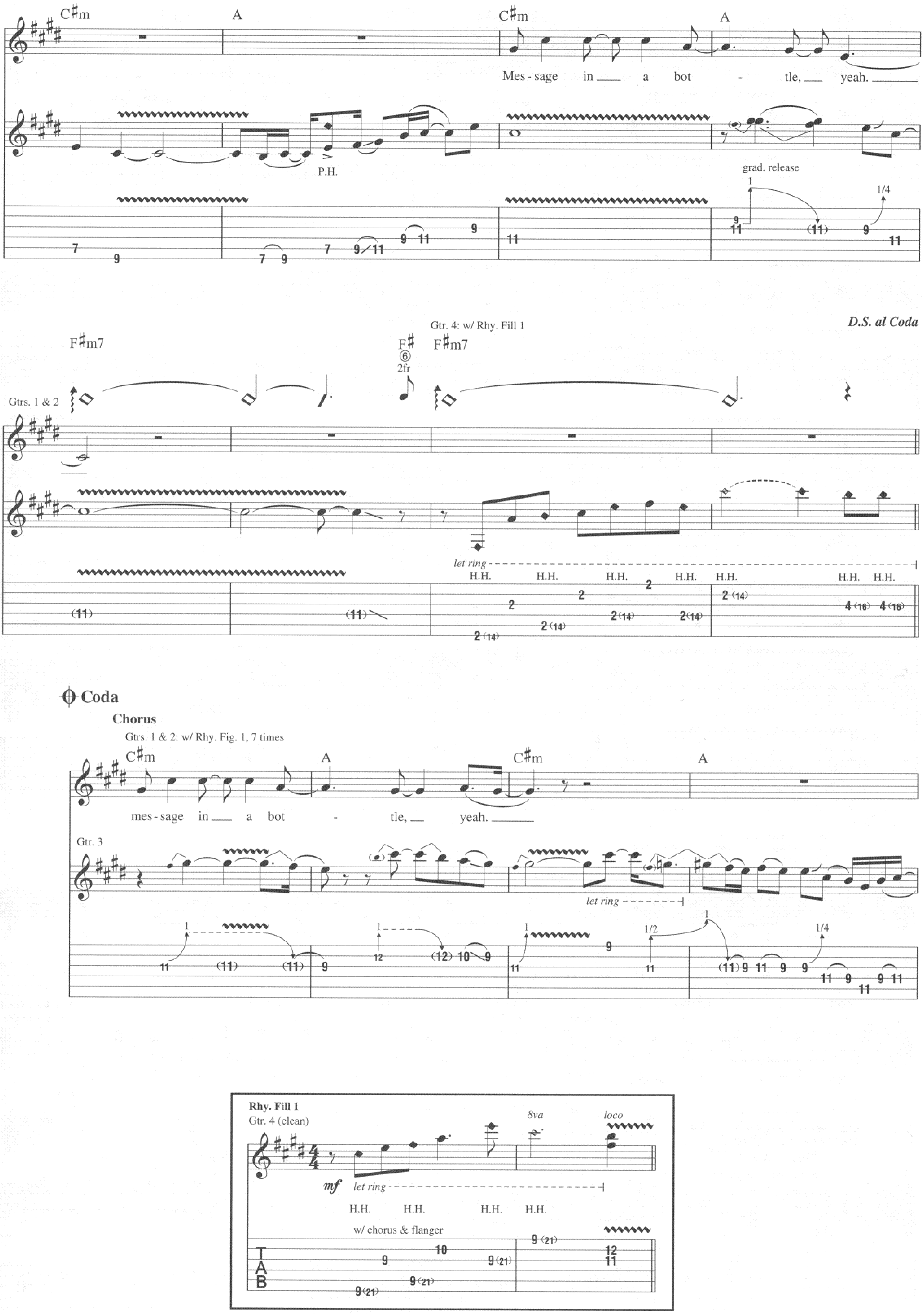

Gtr. 3: w/ Fill 3, 3rd time
A5 D5 E5 E6 E5 E6 A5 D5 E5 E6 E5
I'll send an S. O. S. to the world. I'll send an S. O. S. to the world.
Gtrs. 1 & 2


Gtr. 3: w/ Fill 1, 2nd time
F♯5 D5 F♯5 D5
I hope that some - one gets my, I hope that some - one gets my,
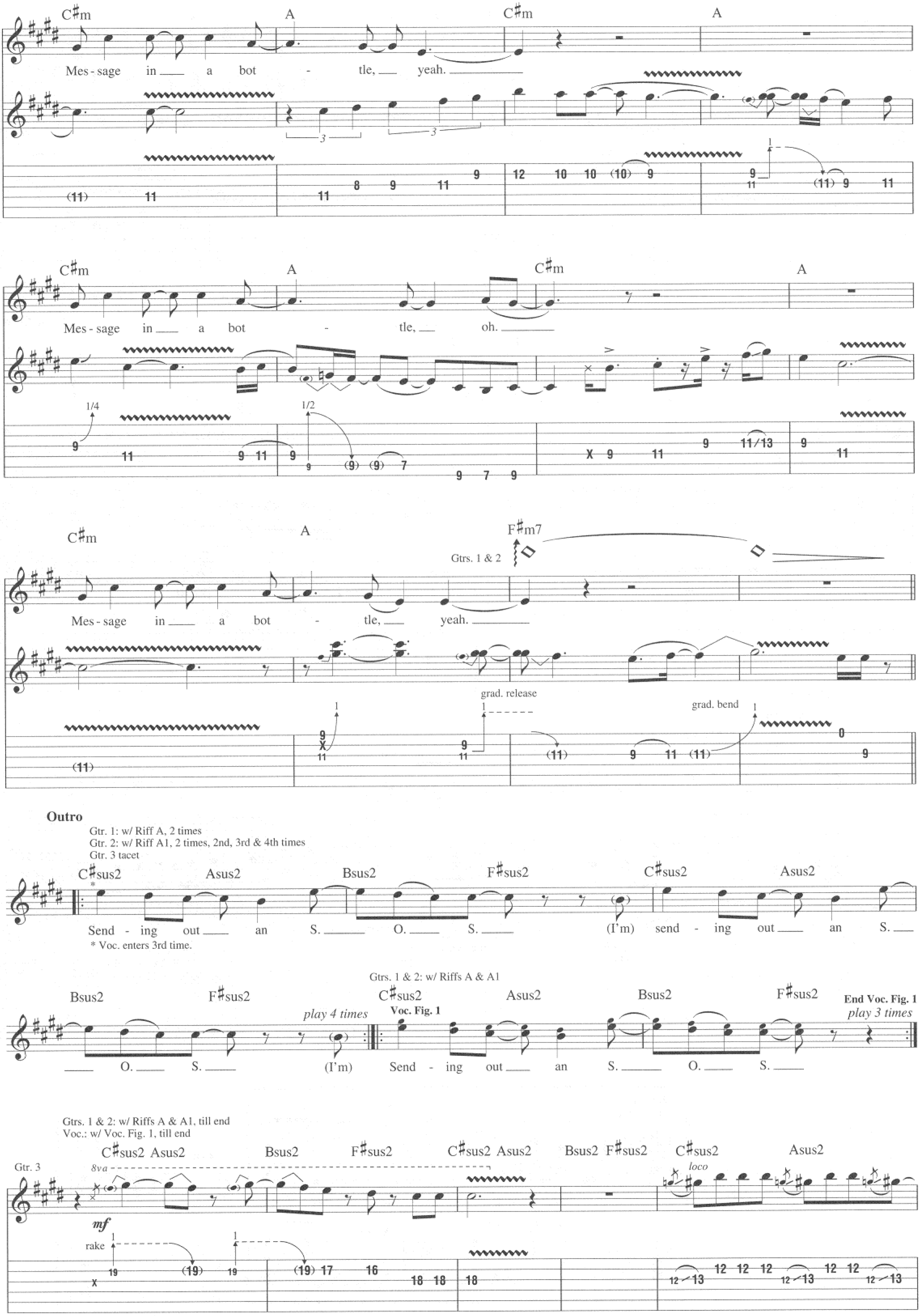

Fill 1
Gtr. 3
mp
T
A
B
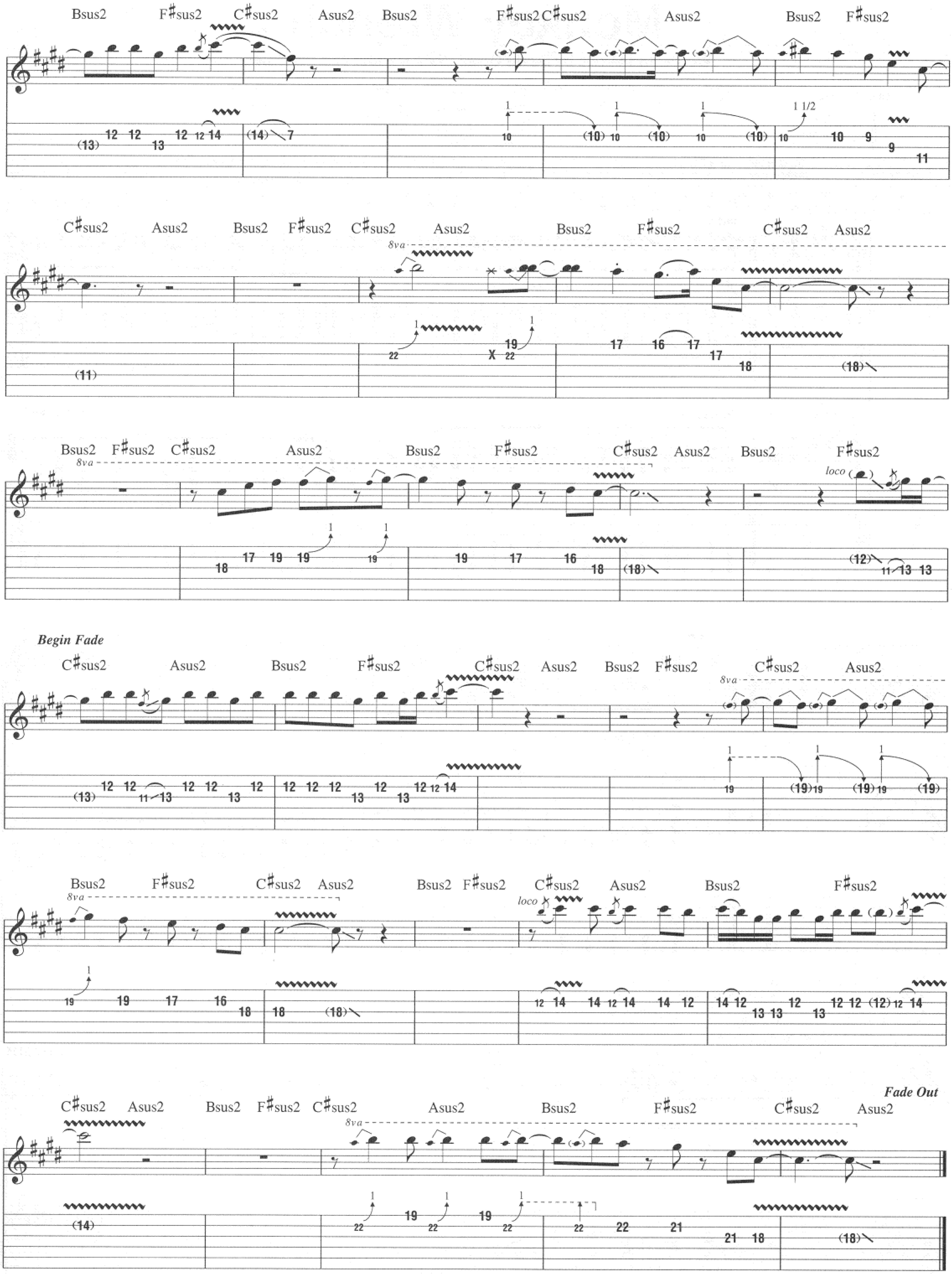

Fill 3
Gtr. 3
mp
T
A
B


To Coda Chorus
Gtr. 3: w/ Fill 2, 2nd time
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
F#5
D5
C#m
A
C#m
I hope that some - one gets my
mes-sage in a bot - tle, yeah.
Rhy. Fig. 1
End Rhy. Fig. 1
mf
A
C#m
A
1.
F#m7
Gtrs. 1 & 2
Mes-sage in a bot - tle, yeah.
Gtr. 3
mp
semi-harm.
2.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
C#m
A
C#m
A
Oh, mes-sage in a bot - tle, yeah.
1/4
Fill 2
Gtr. 3
mf
grad. release
TAB



C#m
A
C#m
A
Mes - sage in a bot - tle, yeah.
P.H.
grad. release
1/4
D.S. al Coda
F#m7
Gtr. 4: w/ Rhy. Fill 1
F#
2fr
F#m7
Gtrs. 1 & 2
let ring
H.H.
Coda
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 7 times
C#m
A
C#m
A
mes - sage in a bot - tle, yeah.
Gtr. 3
let ring
1/2
1/4
Rhy. Fill 1
Gtr. 4 (clean)
8va
loco
mf
let ring
H.H.
w/ chorus & flanger


C♯m A C♯m A
Mes - sage in a bot - tle, yeah.
C♯m A C♯m A
Mes - sage in a bot - tle, oh.
1/4 1/2
C♯m A F♯m7
Gtrs. 1 & 2
Mes - sage in a bot - tle, yeah.
grad. release
grad. bend
Outro
Gtr. 1: w/ Riff A, 2 times
Gtr. 2: w/ Riff A1, 2 times, 2nd, 3rd & 4th times
Gtr. 3 tacet
C♯sus2 Asus2 Bsus2 F♯sus2 C♯sus2 Asus2
Send - ing out an S. O. S. (I'm) send - ing out an S.
* Voc. enters 3rd time.
Gtrs. 1 & 2: w/ Riffs A & A1
Bsus2 F♯sus2 C♯sus2 Asus2 Bsus2 F♯sus2
play 4 times
Voc. Fig. 1
End Voc. Fig. 1
play 3 times
O. S. (I'm) Send - ing out an S. O. S.
Gtrs. 1 & 2: w/ Riffs A & A1, till end
Voc.: w/ Voc. Fig. 1, till end
C♯sus2 Asus2 Bsus2 F♯sus2 C♯sus2 Asus2 Bsus2 F♯sus2 C♯sus2 Asus2
Gtr. 3
8va
loco
mf
rake
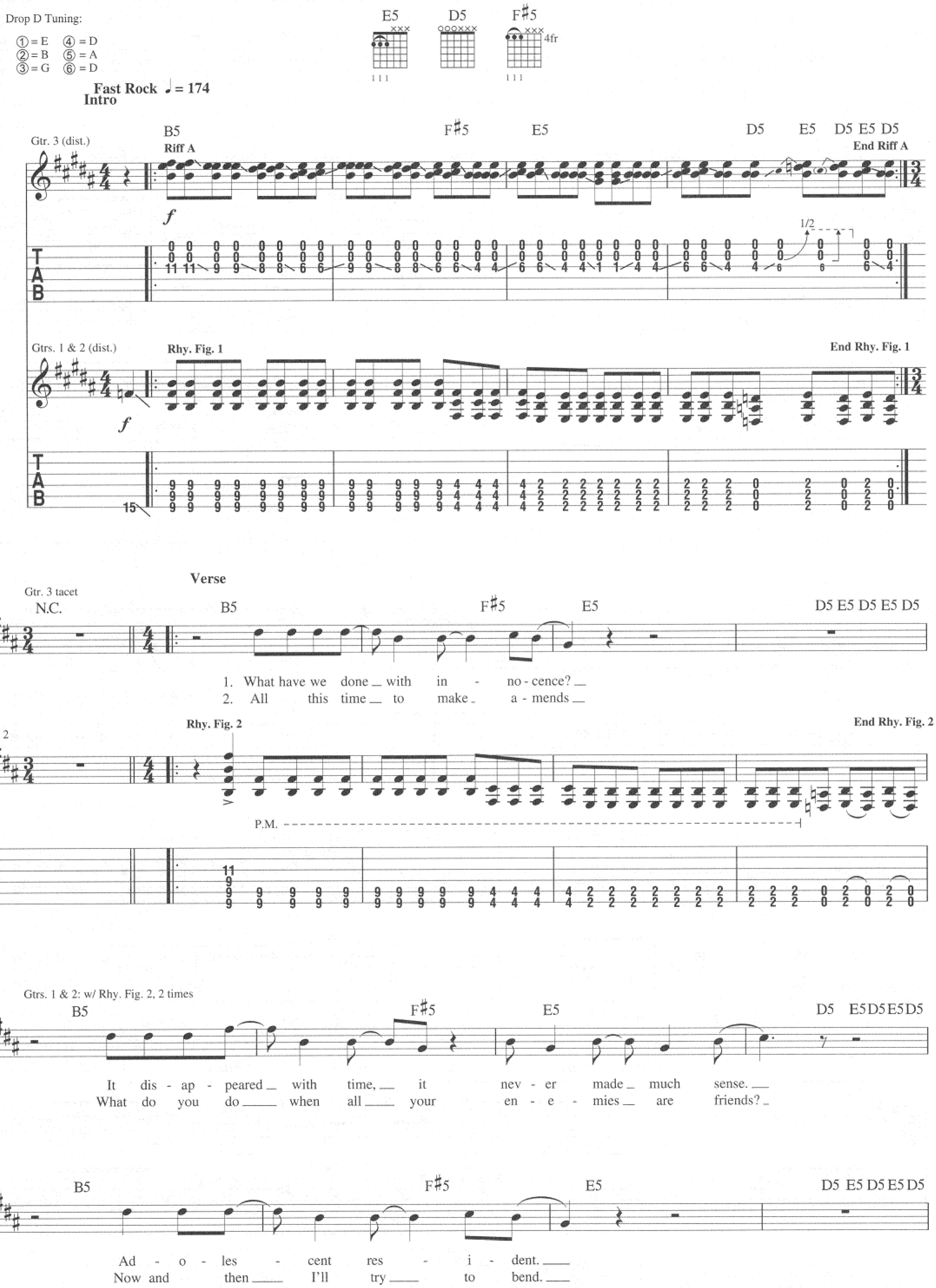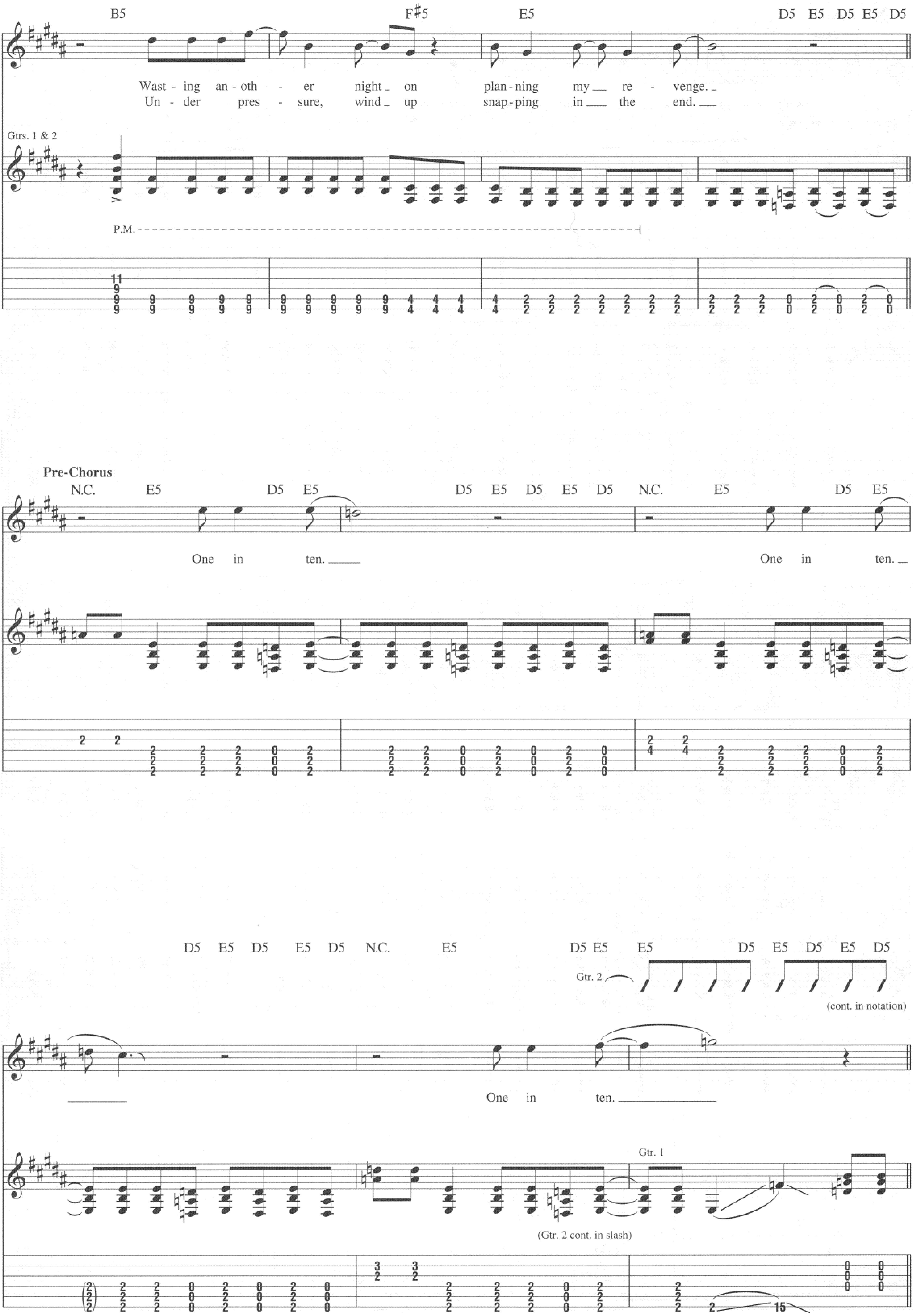


Additional Lyrics
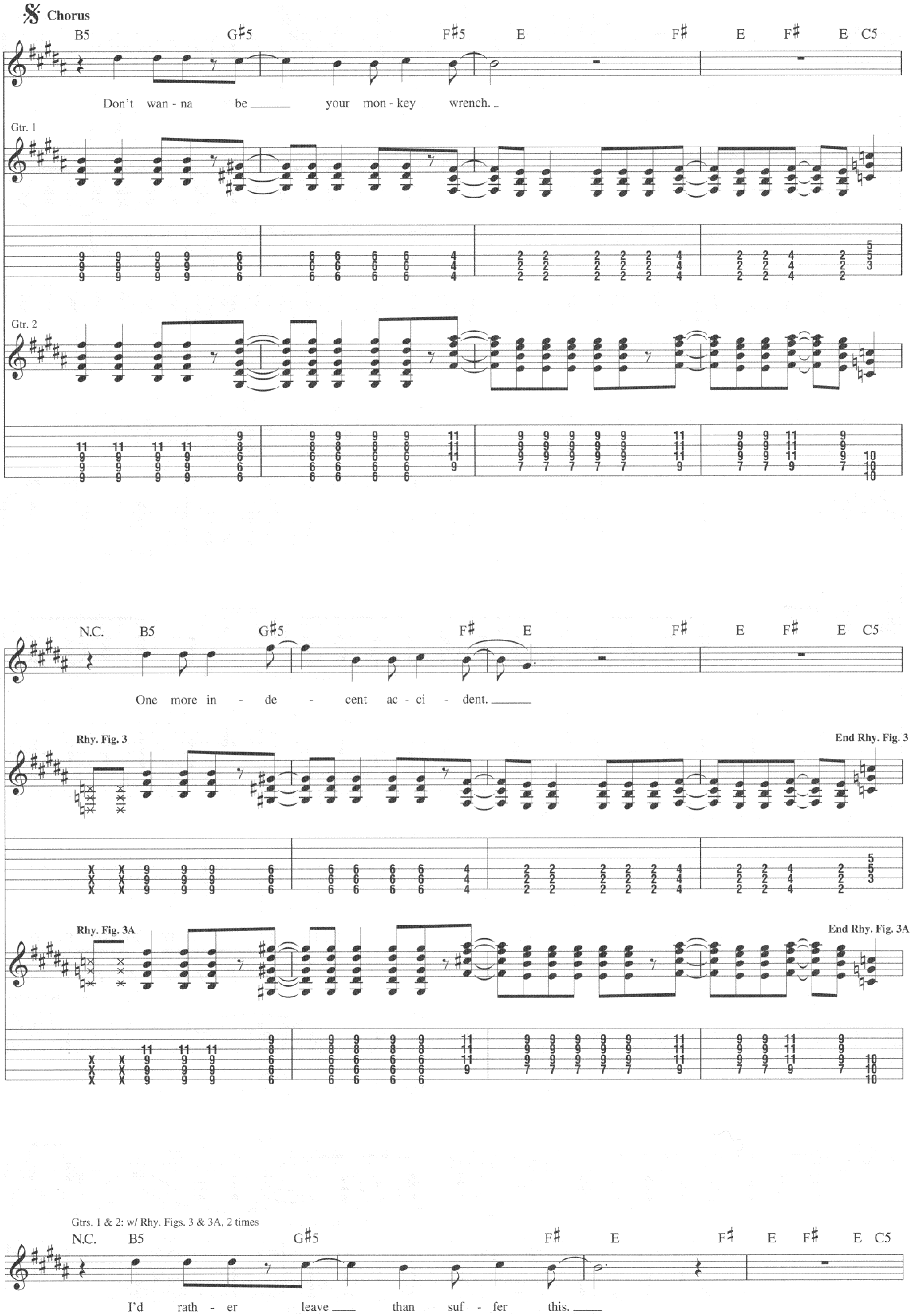
Woke up this morning,
I don't believe what I saw.
Hundred billion bottles washed up on the shore.
Seems I never noticed being alone.
Hundred billion castaways,
Looking for a home.

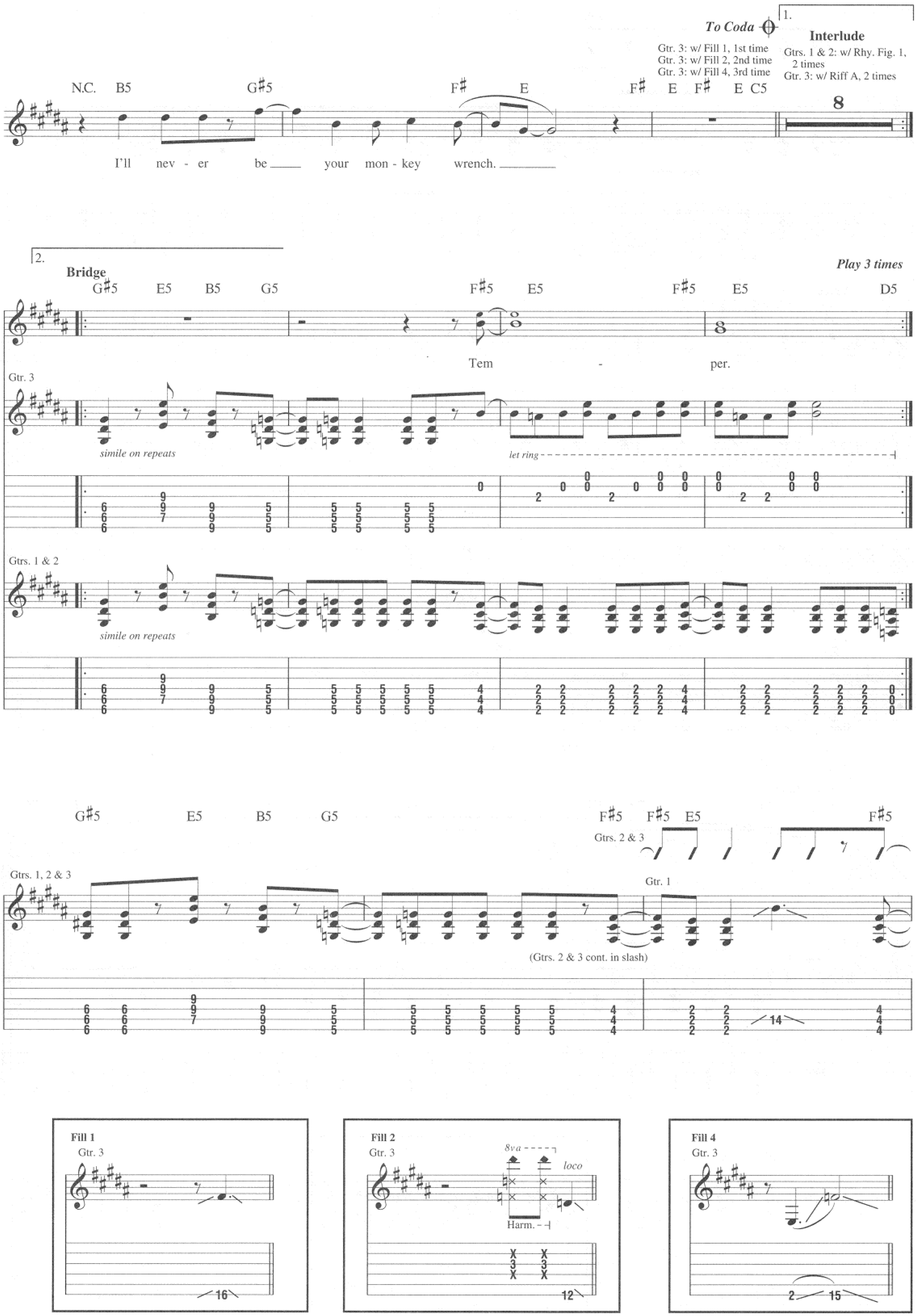
Monkey Wrench

Words and Music by David Grohl, Nate Mendel and Pat Smear
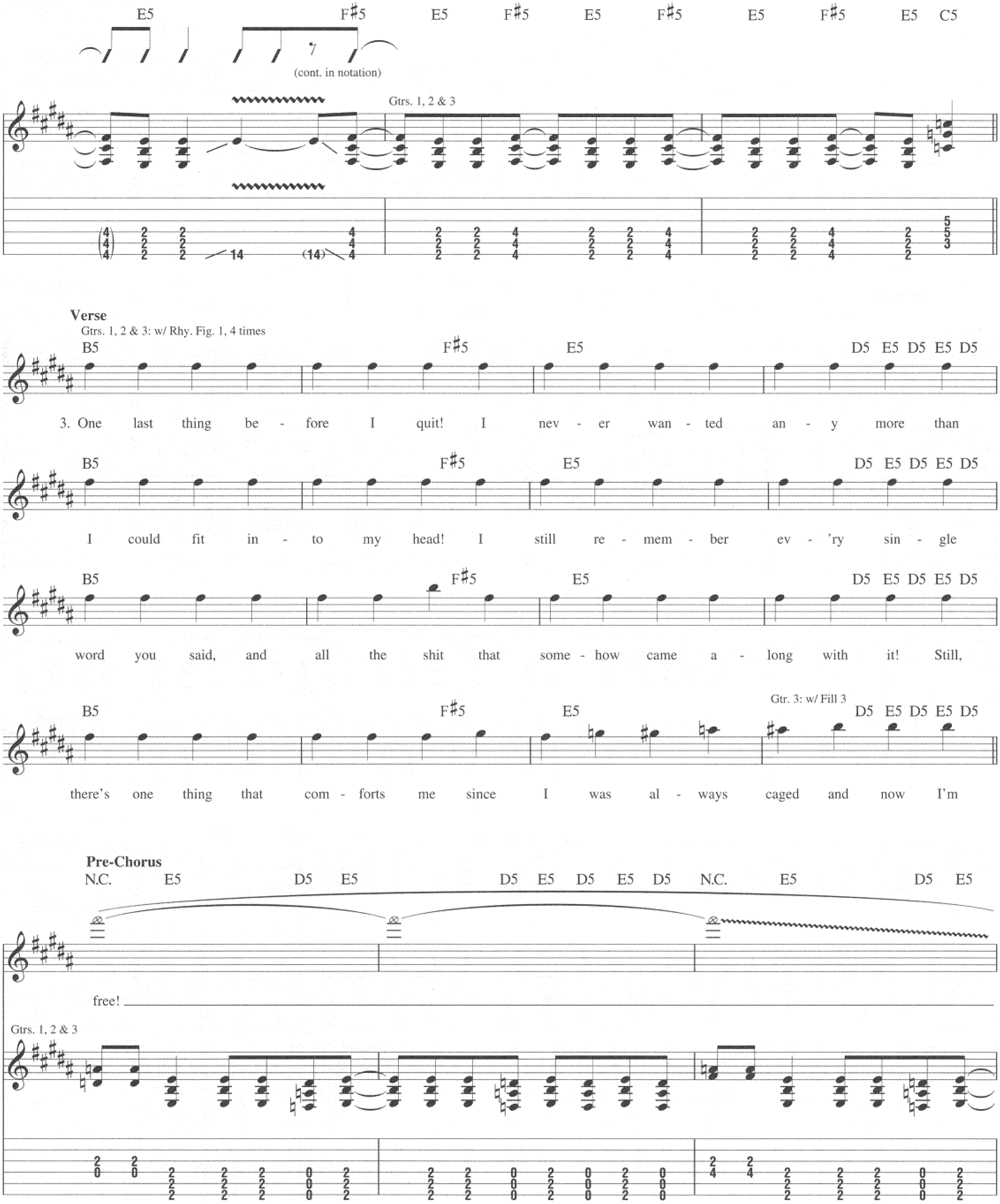


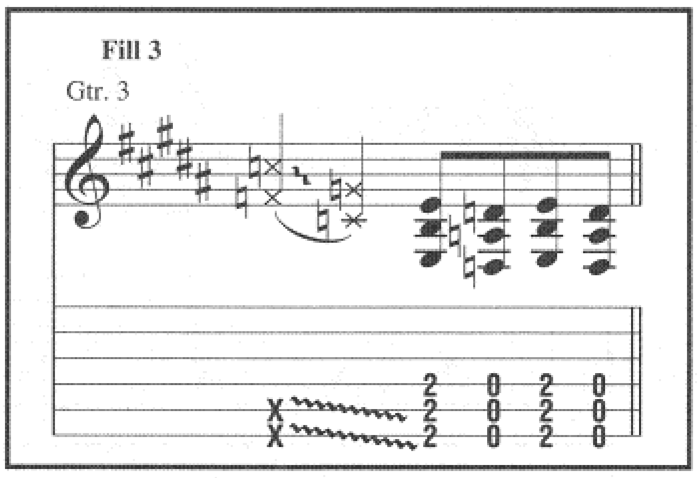

B5 F♯5 E5 D5 E5 D5 E5 D5
Wast - ing an - oth - er night on plan - ning my re - venge.
Un - der pres - sure, wind up snap - ping in the end.
Gtrs. 1 & 2
P.M.
Pre-Chorus
N.C. E5 D5 E5 D5 E5 D5 E5 D5 N.C. E5 D5 E5
One in ten. One in ten.
D5 E5 D5 E5 D5 N.C. E5 D5 E5 E5 D5 E5 D5 E5 D5
Gtr. 2
(cont. in notation)
One in ten.
Gtr. 1
(Gtr. 2 cont. in slash)
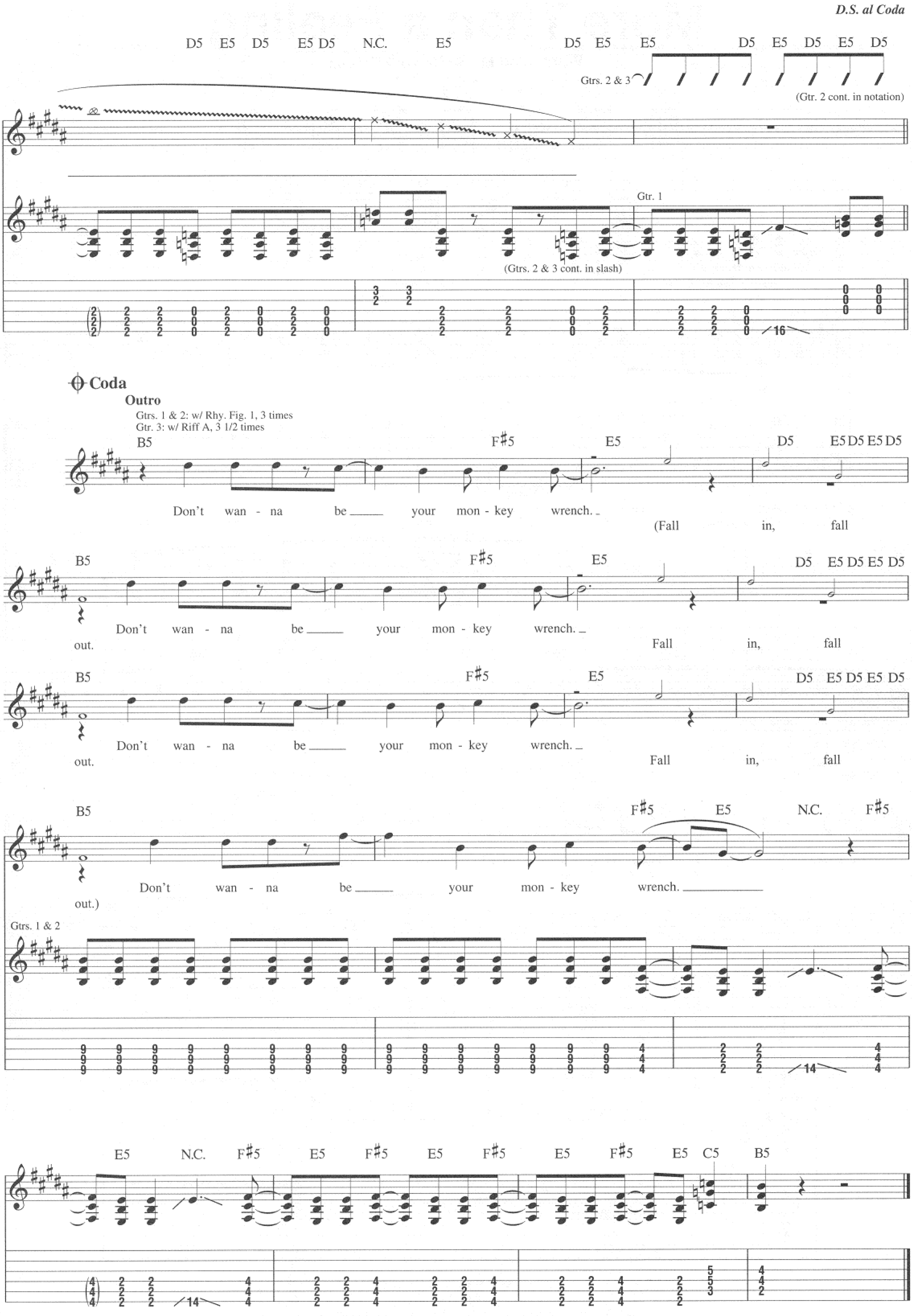

Chorus
B5 G♯5 F♯5 E F♯ E F♯ E C5
Don't wan - na be your mon - key wrench.
Gtr. 1
Gtr. 2
N.C. B5 G♯5 F♯ E F♯ E F♯ E C5
One more in - de - cent ac - ci - dent.
Rhy. Fig. 3
End Rhy. Fig. 3
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, 2 times
N.C. B5 G♯5 F♯ E F♯ E F♯ E C5
I'd rath - er leave than suf - fer this.



To Coda
1.
Interlude
Gtr. 3: w/ Fill 1, 1st time
Gtr. 3: w/ Fill 2, 2nd time
Gtr. 3: w/ Fill 4, 3rd time
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
Gtr. 3: w/ Riff A, 2 times
N.C. B5 G♯5 F♯ E F♯ E F♯ E C5
I'll nev - er be your mon - key wrench.
2.
Bridge
Play 3 times
G♯5 E5 B5 G5 F♯5 E5 F♯5 E5 D5
Tem - per.
Gtr. 3
simile on repeats
let ring
Gtrs. 1 & 2
simile on repeats
G♯5 E5 B5 G5 F♯5 F♯5 E5 F♯5
Gtrs. 2 & 3
Gtrs. 1, 2 & 3
Gtr. 1
(Gtrs. 2 & 3 cont. in slash)
Fill 1
Gtr. 3
Fill 2
Gtr. 3
8va
loco
Harm.
Fill 4
Gtr. 3
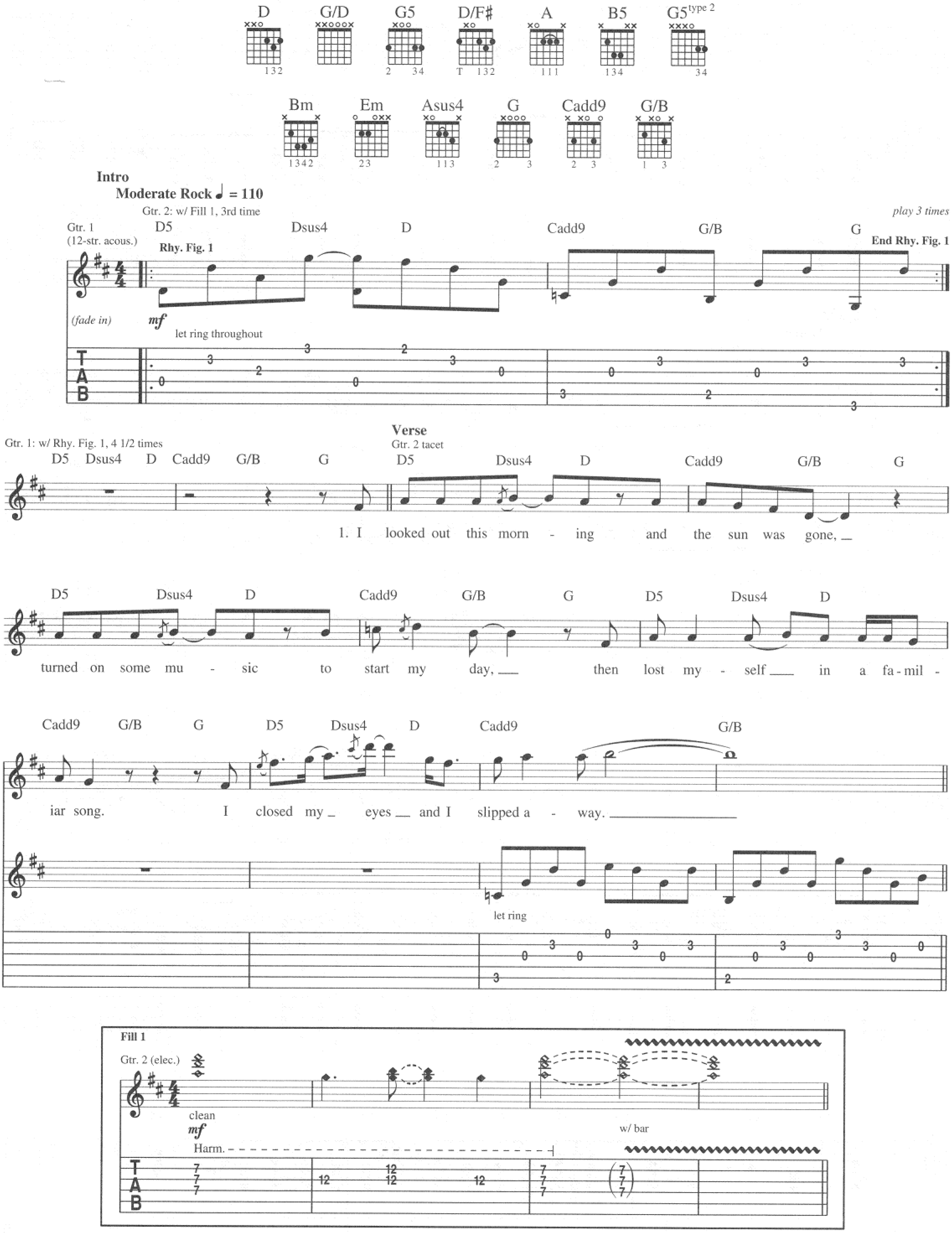

E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5 C5
(cont. in notation)
Gtrs. 1, 2 & 3
Verse
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1, 4 times
B5 F♯5 E5 D5 E5 D5 E5 D5
3. One last thing be - fore I quit! I nev - er wan - ted an - y more than
I could fit in - to my head! I still re - mem - ber ev - 'ry sin - gle
word you said, and all the shit that some - how came a - long with it! Still,
Gtr. 3: w/ Fill 3
there's one thing that com - forts me since I was al - ways caged and now I'm
Pre-Chorus
N.C. E5 D5 E5 D5 E5 D5 E5 D5 N.C. E5 D5 E5
free!
Gtrs. 1, 2 & 3
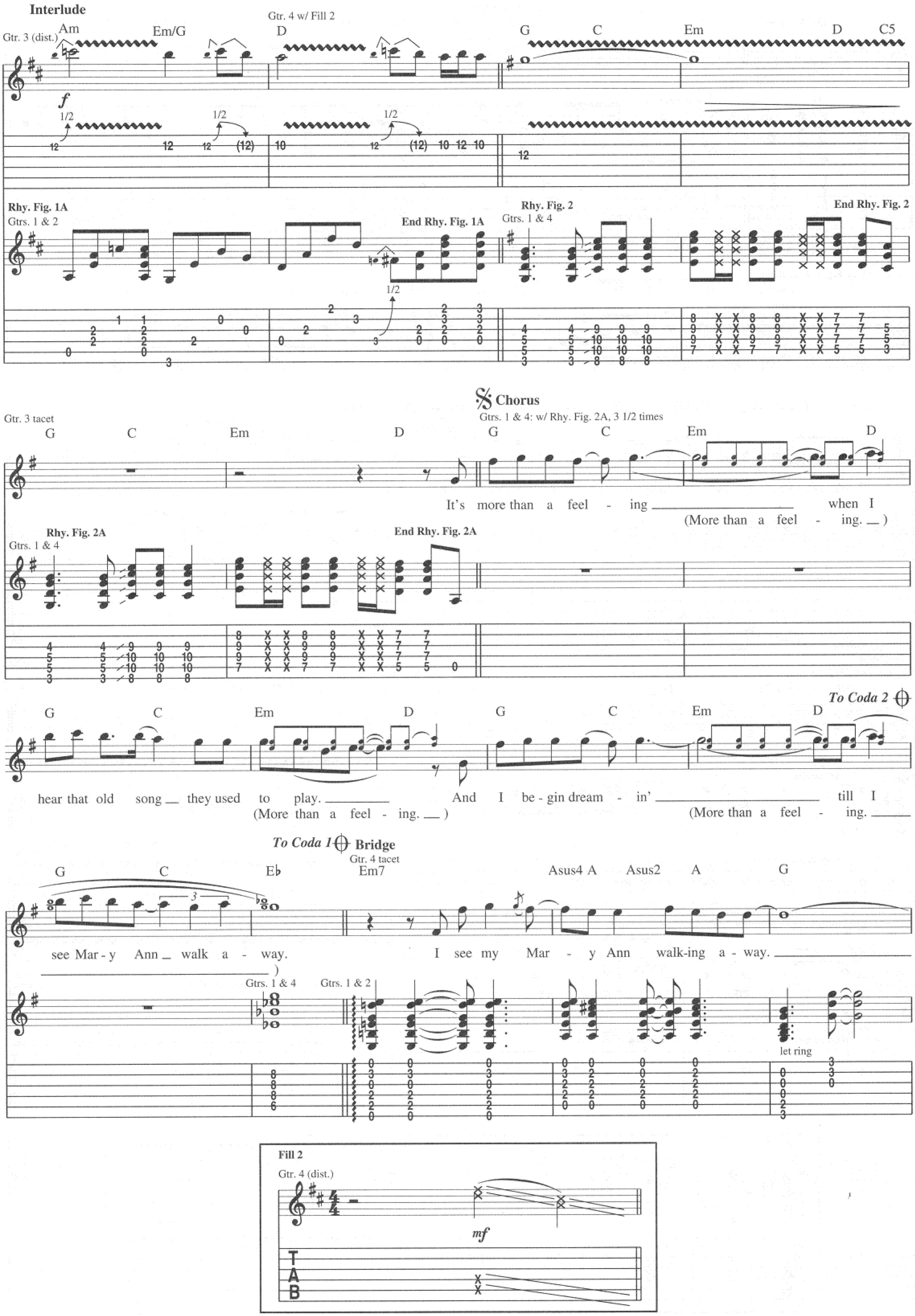

Fill 3
Gtr. 3
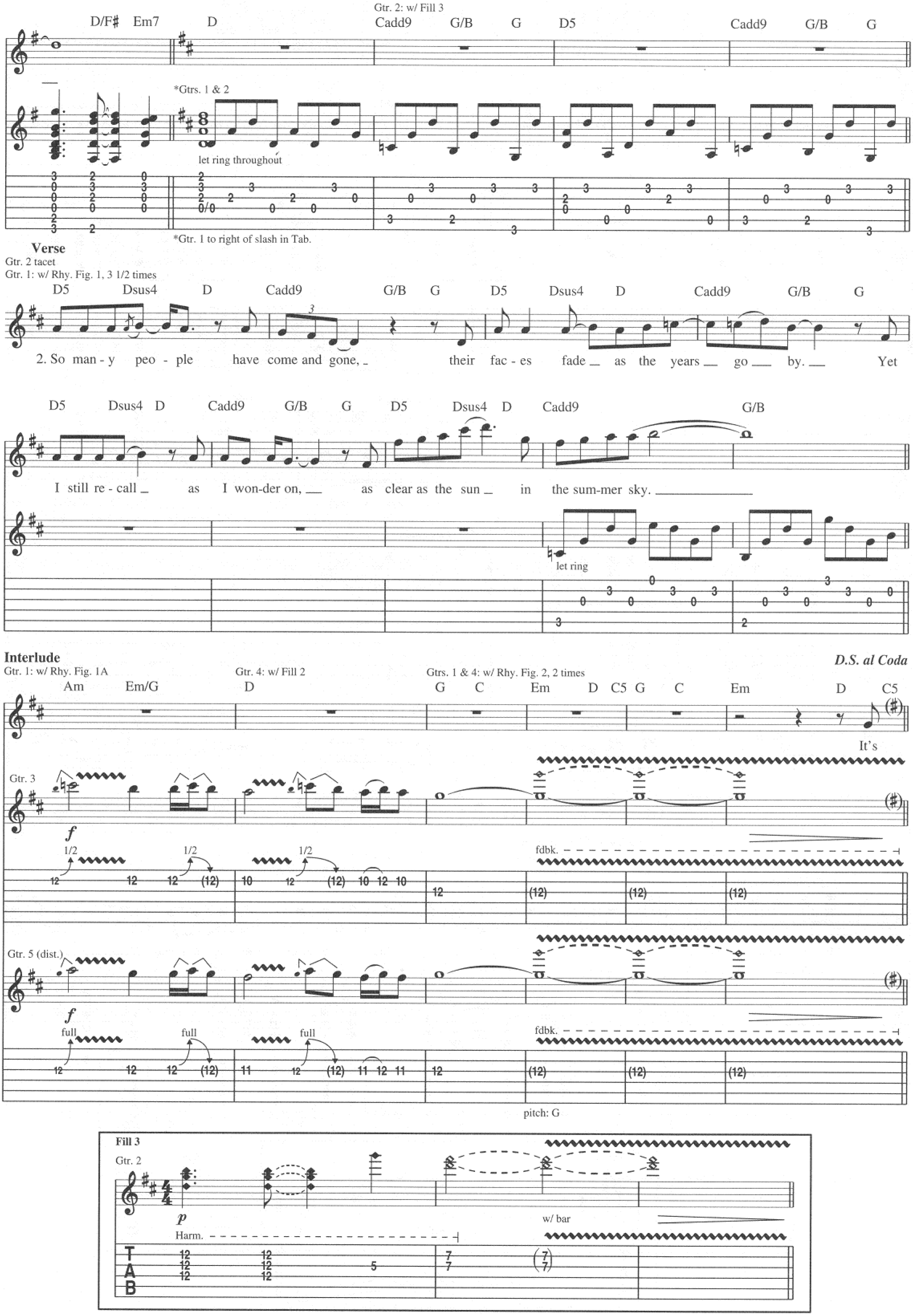

D.S. al Coda
D5 E5 D5 E5 D5 N.C. E5 D5 E5 E5 D5 E5 D5 E5 D5
Gtrs. 2 & 3
(Gtr. 2 cont. in notation)
Gtr. 1
(Gtrs. 2 & 3 cont. in slash)
Coda
Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times
Gtr. 3: w/ Riff A, 3 1/2 times
B5 F♯5 E5 D5 E5 D5 E5 D5
Don't wan - na be your mon - key wrench.
(Fall in, fall
out.
Don't wan - na be your mon - key wrench.
Fall in, fall
out.
Don't wan - na be your mon - key wrench.
Fall in, fall
out.)
B5 F♯5 E5 N.C. F♯5
Don't wan - na be your mon - key wrench.
Gtrs. 1 & 2
E5 N.C. F♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5 C5 B5
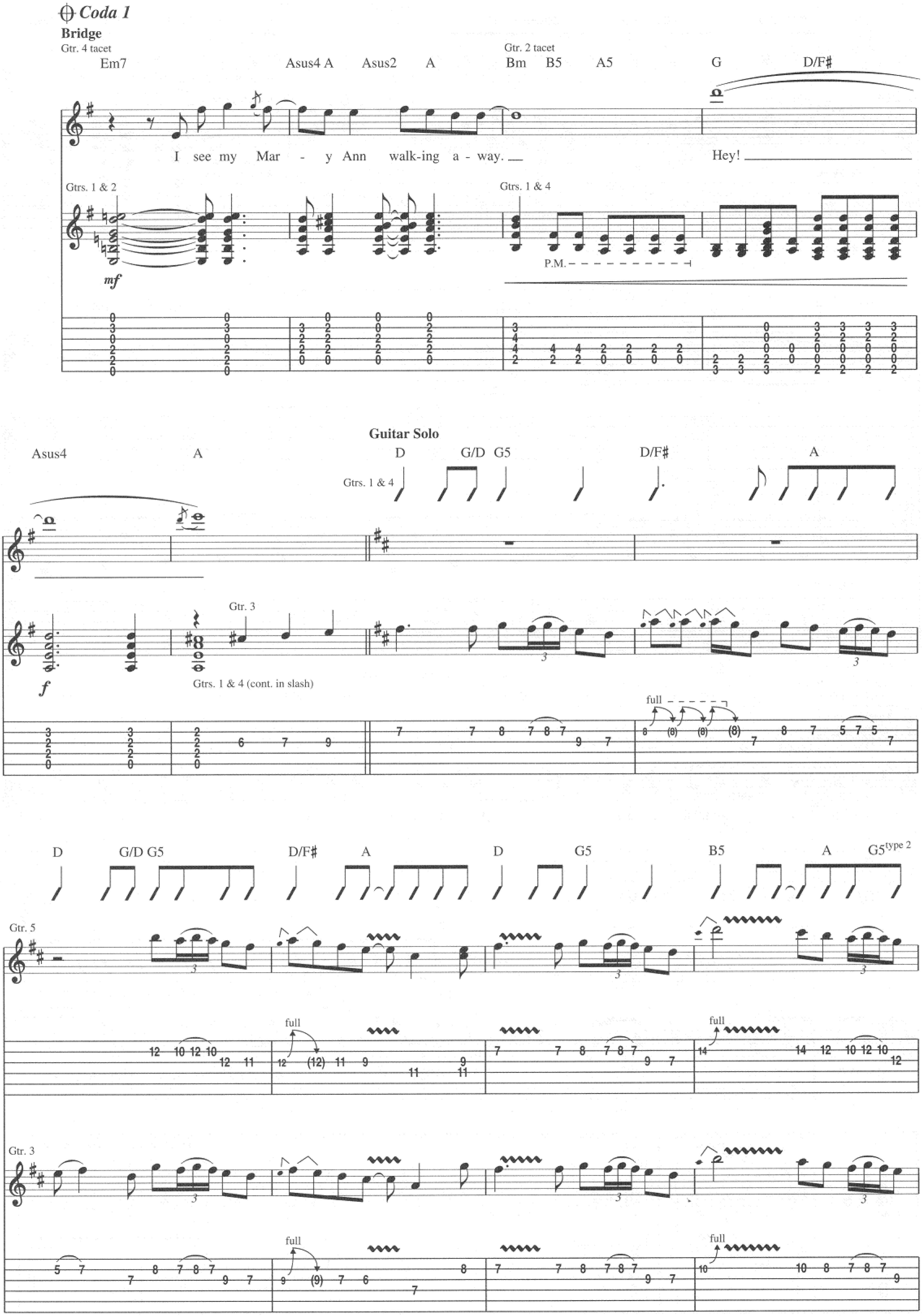
More Than a Feeling
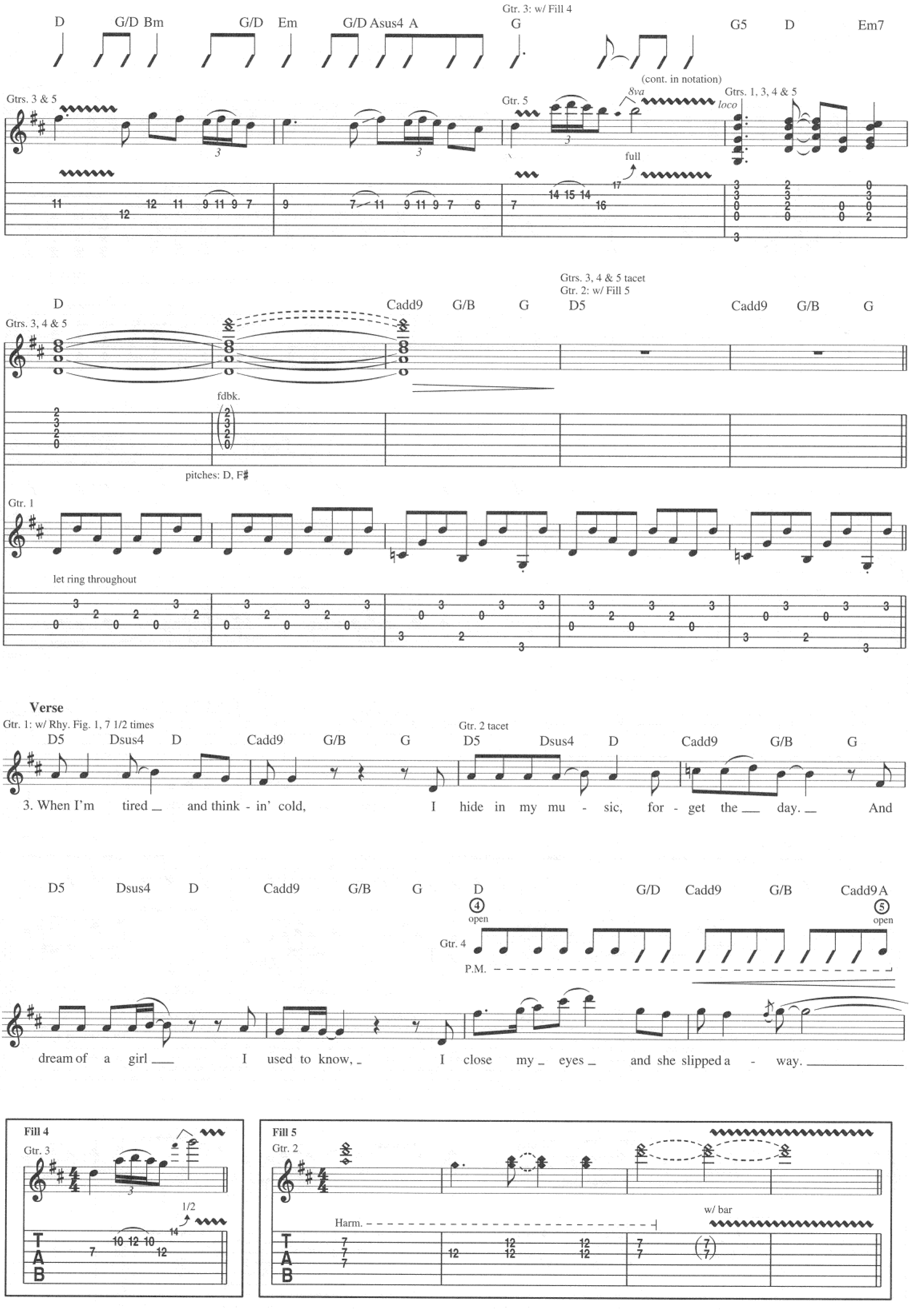
Words and Music by Tom Scholz
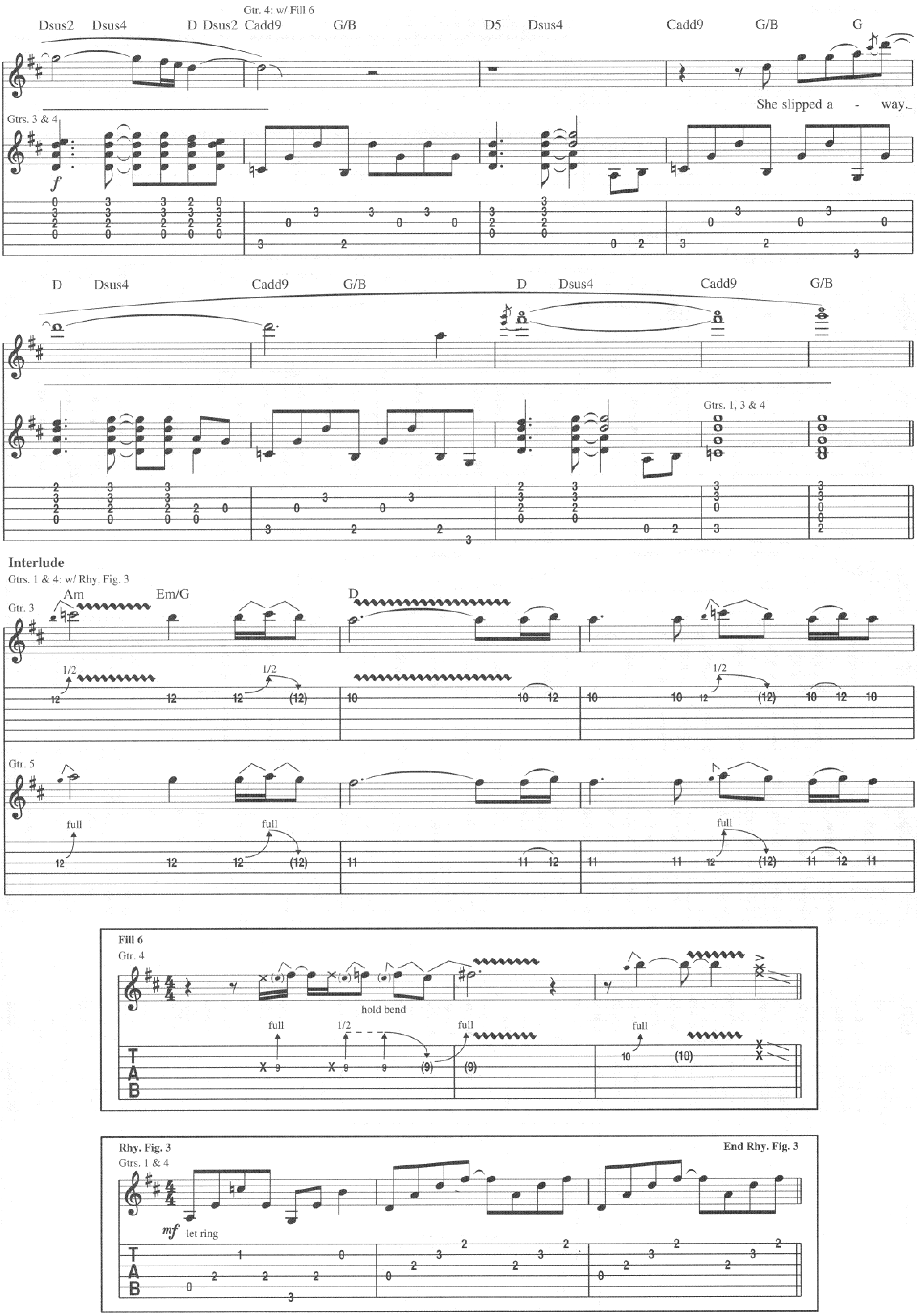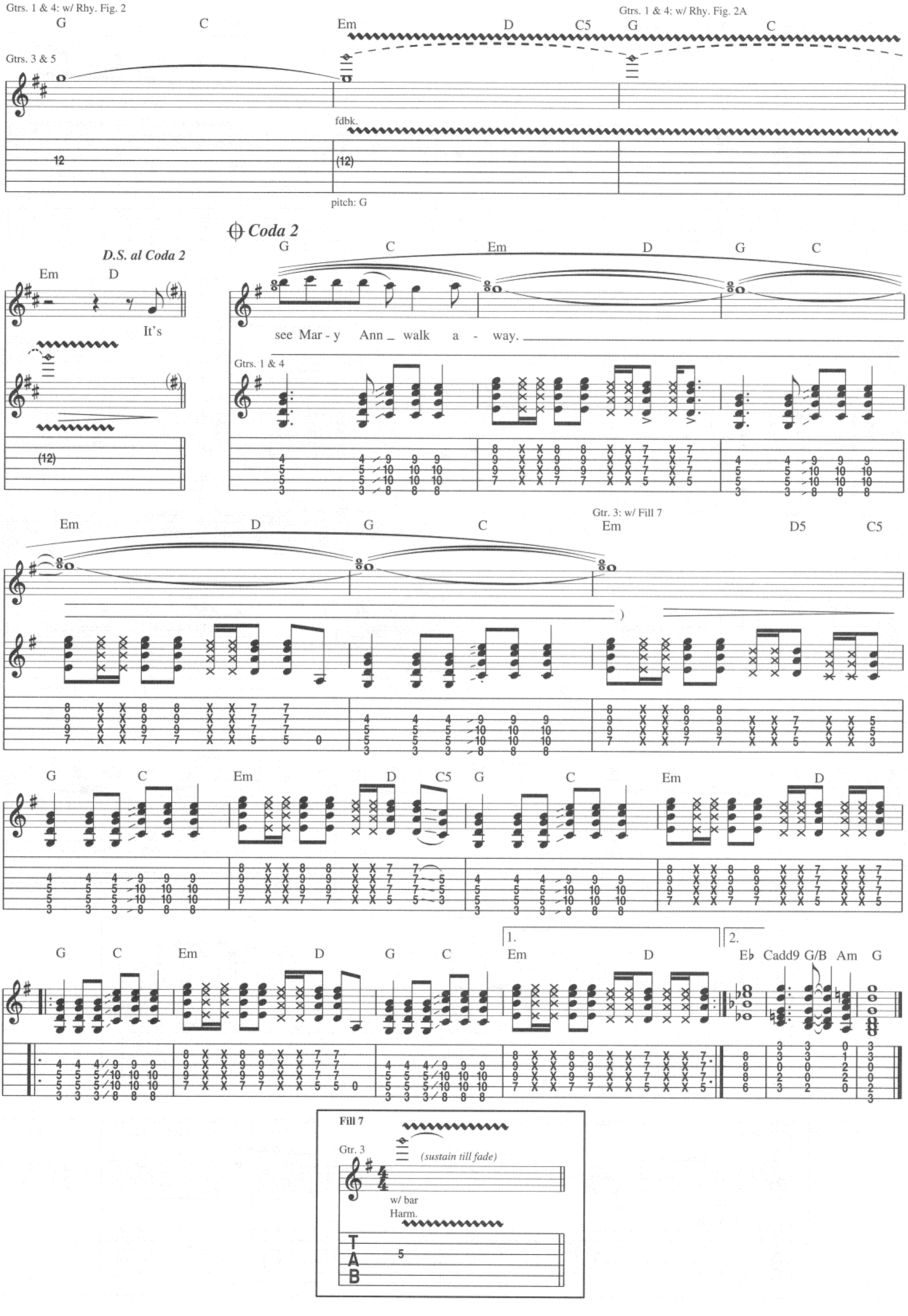



Interlude
Gtr. 3 (dist.)
Am
Em/G
Gtr. 4 w/ Fill 2
D
G
C
Em
D
C5
f
1/2
Rhy. Fig. 1A
Gtrs. 1 & 2
End Rhy. Fig. 1A
Rhy. Fig. 2
Gtrs. 1 & 4
End Rhy. Fig. 2
Gtr. 3 tacet
Chorus
Gtrs. 1 & 4: w/ Rhy. Fig. 2A, 3 1/2 times
It's more than a feel - ing when I
(More than a feel - ing.)
Rhy. Fig. 2A
Gtrs. 1 & 4
End Rhy. Fig. 2A
To Coda 2
hear that old song they used to play. And I be - gin dream - in' till I
(More than a feel - ing.)
(More than a feel - ing.
To Coda 1
Bridge
Gtr. 4 tacet
Eb
Em7
Asus4 A
Asus2
A
see Mar - y Ann walk a - way. I see my Mar - y Ann walk-ing a - way.
)
Gtrs. 1 & 4
Gtrs. 1 & 2
let ring
Fill 2
Gtr. 4 (dist.)
mf
T
A
B


D/F# Em7 D
Gtr. 2: w/ Fill 3
Cadd9 G/B G D5 Cadd9 G/B G
*Gtrs. 1 & 2
let ring throughout
*Gtr. 1 to right of slash in Tab.
Verse
Gtr. 2 tacet
Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times
D5 Dsus4 D Cadd9 G/B G D5 Dsus4 D Cadd9 G/B G
2. So man - y peo - ple have come and gone, their fac - es fade as the years go by. Yet
D5 Dsus4 D Cadd9 G/B G D5 Dsus4 D Cadd9 G/B
I still re - call as I won - der on, as clear as the sun in the sum - mer sky.
let ring
Interlude
Gtr. 1: w/ Rhy. Fig. 1A
Gtr. 4: w/ Fill 2
Gtrs. 1 & 4: w/ Rhy. Fig. 2, 2 times
D.S. al Coda
Am Em/G D G C Em D C5 G C Em D C5
It's
Gtr. 3
fdbk.
Gtr. 5 (dist.)
full
fdbk.
pitch: G
Fill 3
Gtr. 2
Harm.
w/ bar


Coda 1
Bridge
Gtr. 4 tacet
Em7 Asus4 A Asus2 A
Gtr. 2 tacet
Bm B5 A5
G D/F#
I see my Mar - y Ann walk-ing a - way.
Hey!
Gtrs. 1 & 2
Gtrs. 1 & 4
P.M.
Asus4 A
Guitar Solo
D G/D G5 D/F# A
Gtr. 3
Gtrs. 1 & 4 (cont. in slash)
full
D G/D G5 D/F# A D G5 B5 A G5type 2
Gtr. 5
Gtr. 3
full
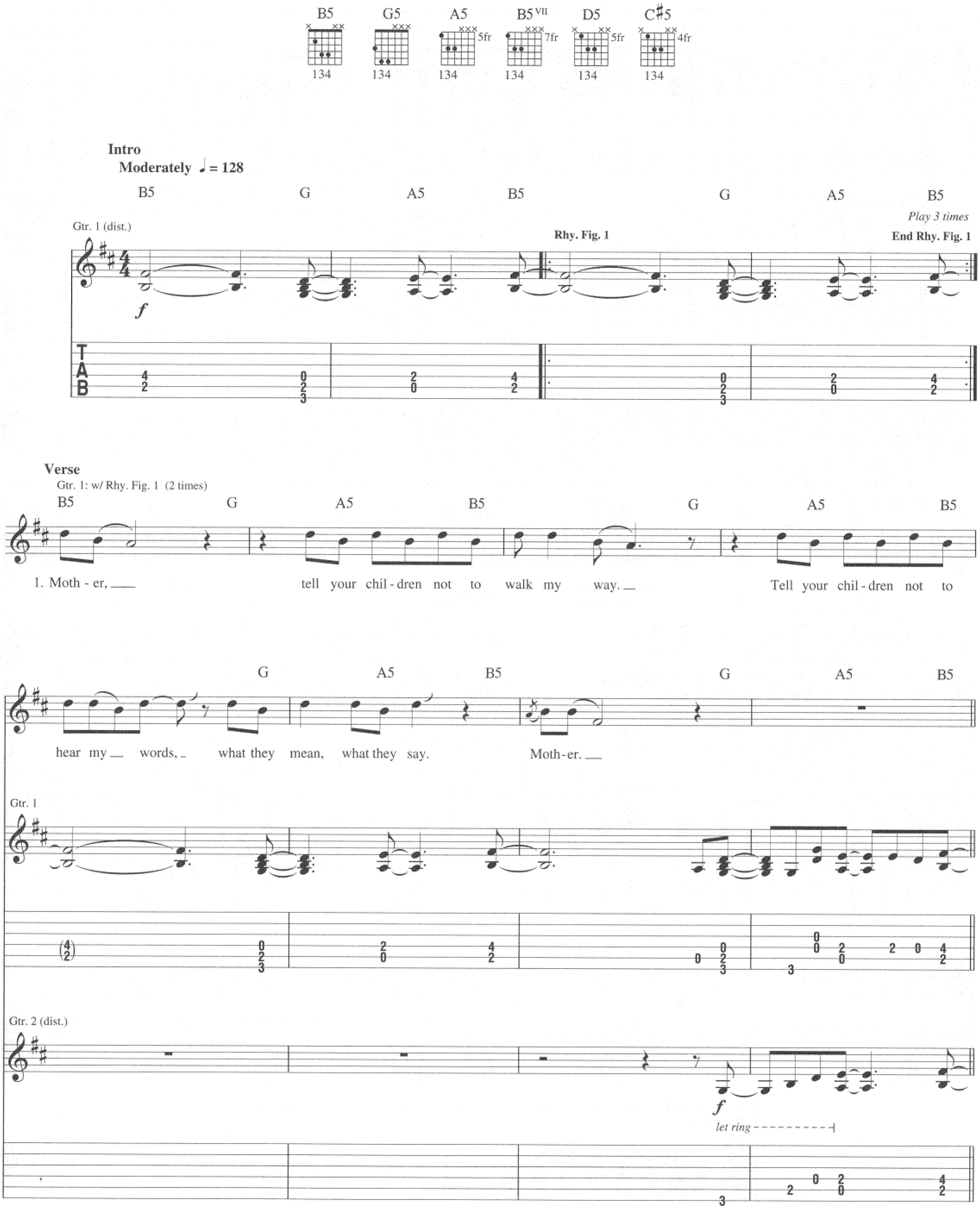

D G/D Bm G/D Em G/D Asus4 A
Gtr. 3: w/ Fill 4
G G5 D Em7
Gtrs. 3 & 5
Gtr. 5
8va
loco
(cont. in notation)
full
Gtrs. 1, 3, 4 & 5
D Cadd9 G/B G
Gtrs. 3, 4 & 5 tacet
Gtr. 2: w/ Fill 5
D5 Cadd9 G/B G
Gtrs. 3, 4 & 5
fdbk.
pitches: D, F♯
Gtr. 1
let ring throughout
Verse
Gtr. 1: w/ Rhy. Fig. 1, 7 1/2 times
D5 Dsus4 D Cadd9 G/B G
Gtr. 2 tacet
D5 Dsus4 D Cadd9 G/B G
3. When I'm tired and think - in' cold, I hide in my mu - sic, for - get the day. And
D5 Dsus4 D Cadd9 G/B G D G/D Cadd9 G/B Cadd9 A
open
open
Gtr. 4
P.M.
dream of a girl I used to know, I close my eyes and she slipped a - way.
Fill 4
Gtr. 3
1/2
Fill 5
Gtr. 2
Harm.
w/ bar
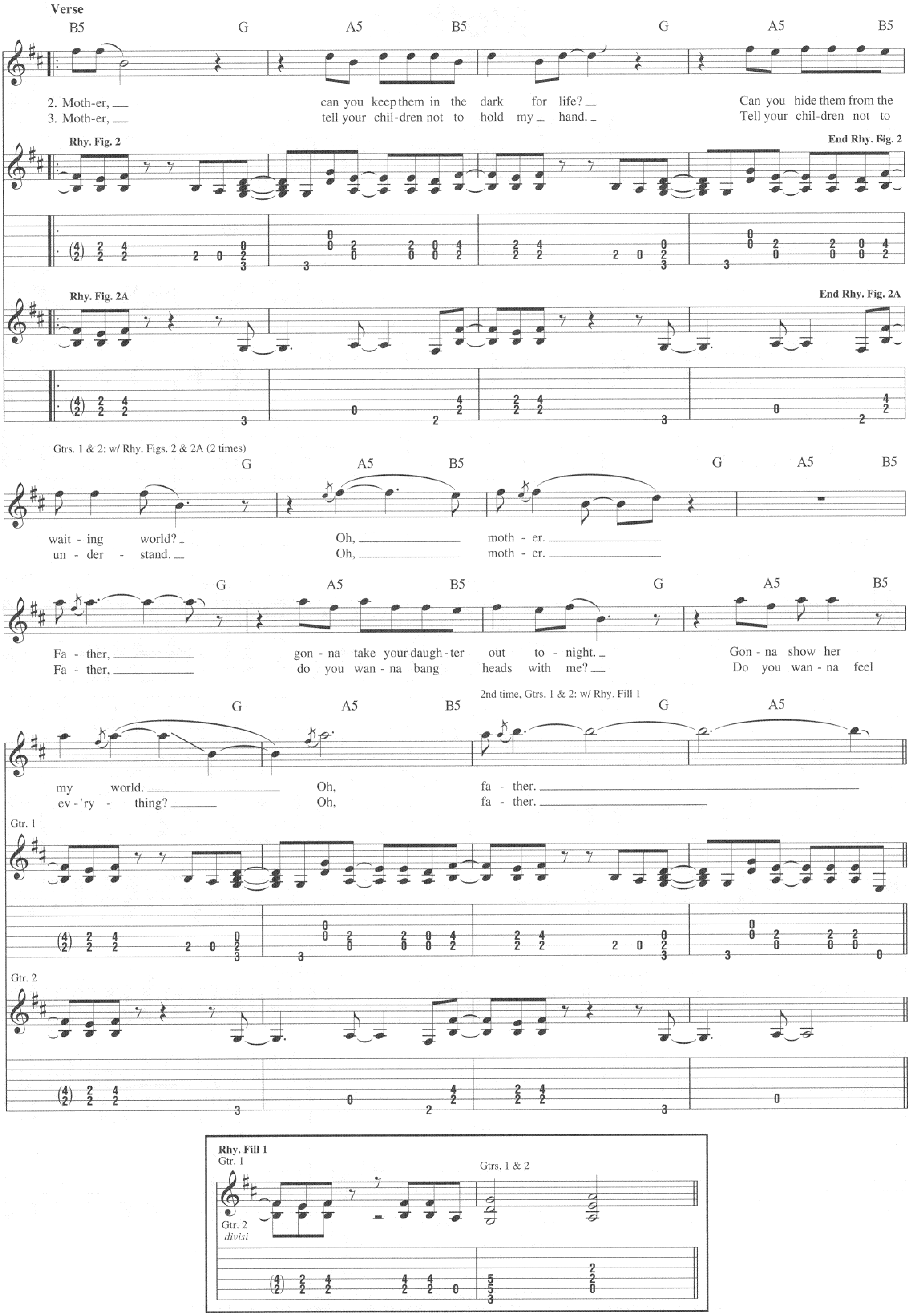

Gtr. 4: w/ Fill 6
Dsus2 Dsus4 D Dsus2 Cadd9 G/B D5 Dsus4 Cadd9 G/B G
She slipped a - way.
Gtrs. 3 & 4
D Dsus4 Cadd9 G/B D Dsus4 Cadd9 G/B
Gtrs. 1, 3 & 4
Interlude
Gtrs. 1 & 4: w/ Rhy. Fig. 3
Am Em/G D
Gtr. 3
Gtr. 5
Fill 6
Gtr. 4
hold bend
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 4
let ring
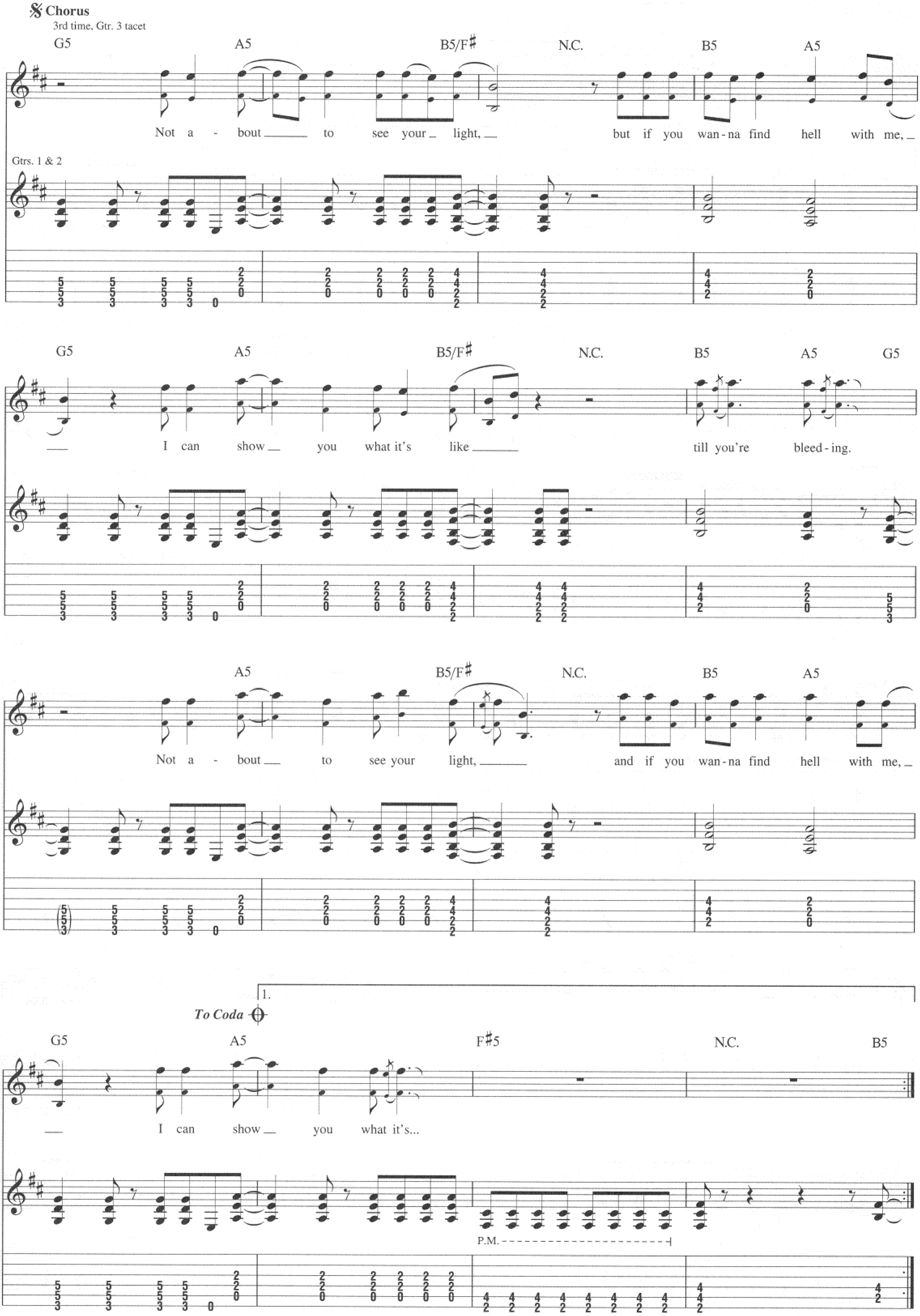

Gtrs. 1 & 4: w/ Rhy. Fig. 2
Gtrs. 1 & 4: w/ Rhy. Fig. 2A
Gtrs. 3 & 5
fdbk.
pitch: G
D.S. al Coda 2
Coda 2
It's
see Mar - y Ann walk a - way.
Gtrs. 1 & 4
Gtr. 3: w/ Fill 7
Fill 7
Gtr. 3
(sustain till fade)
w/ bar
Harm.

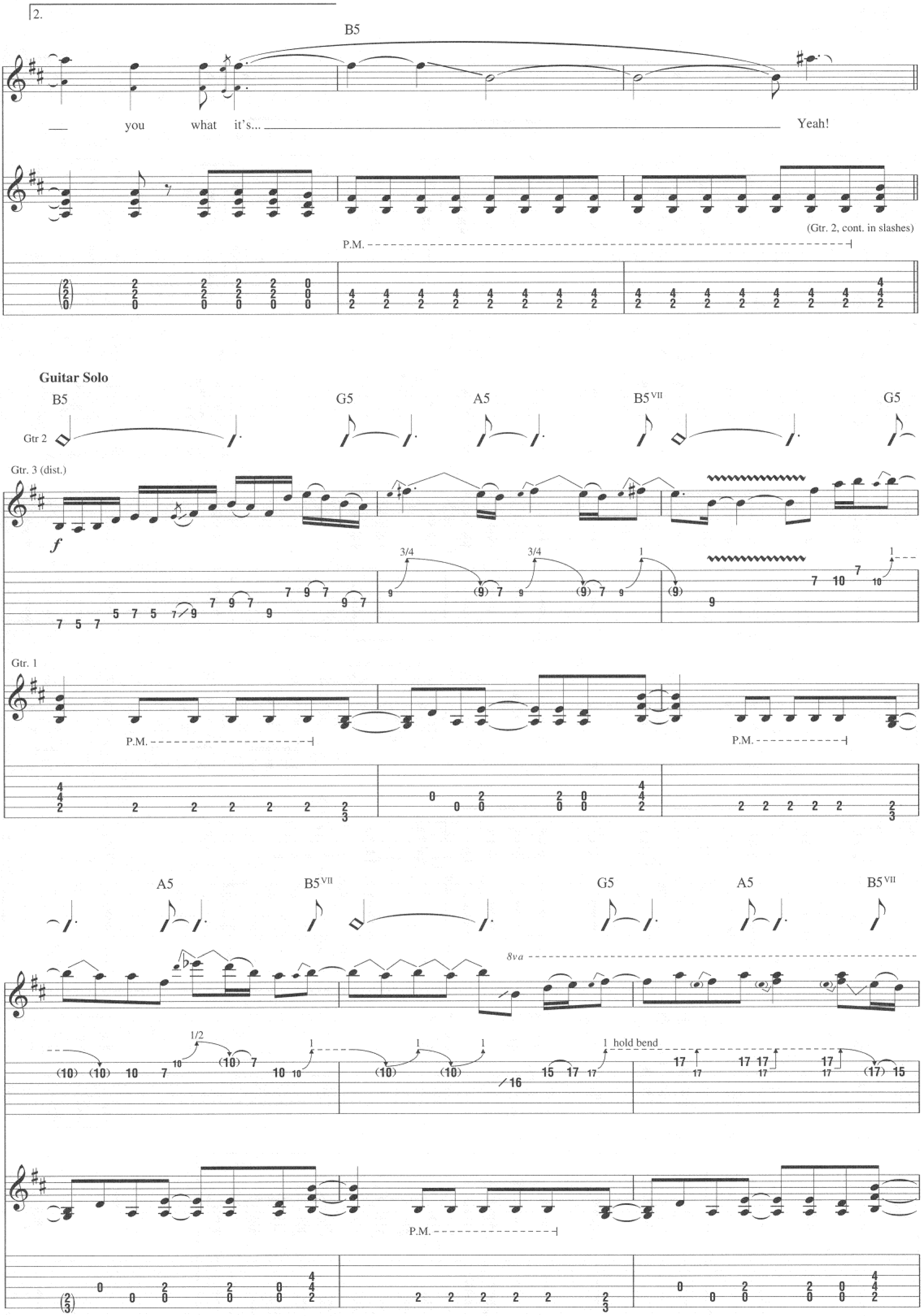
Mother
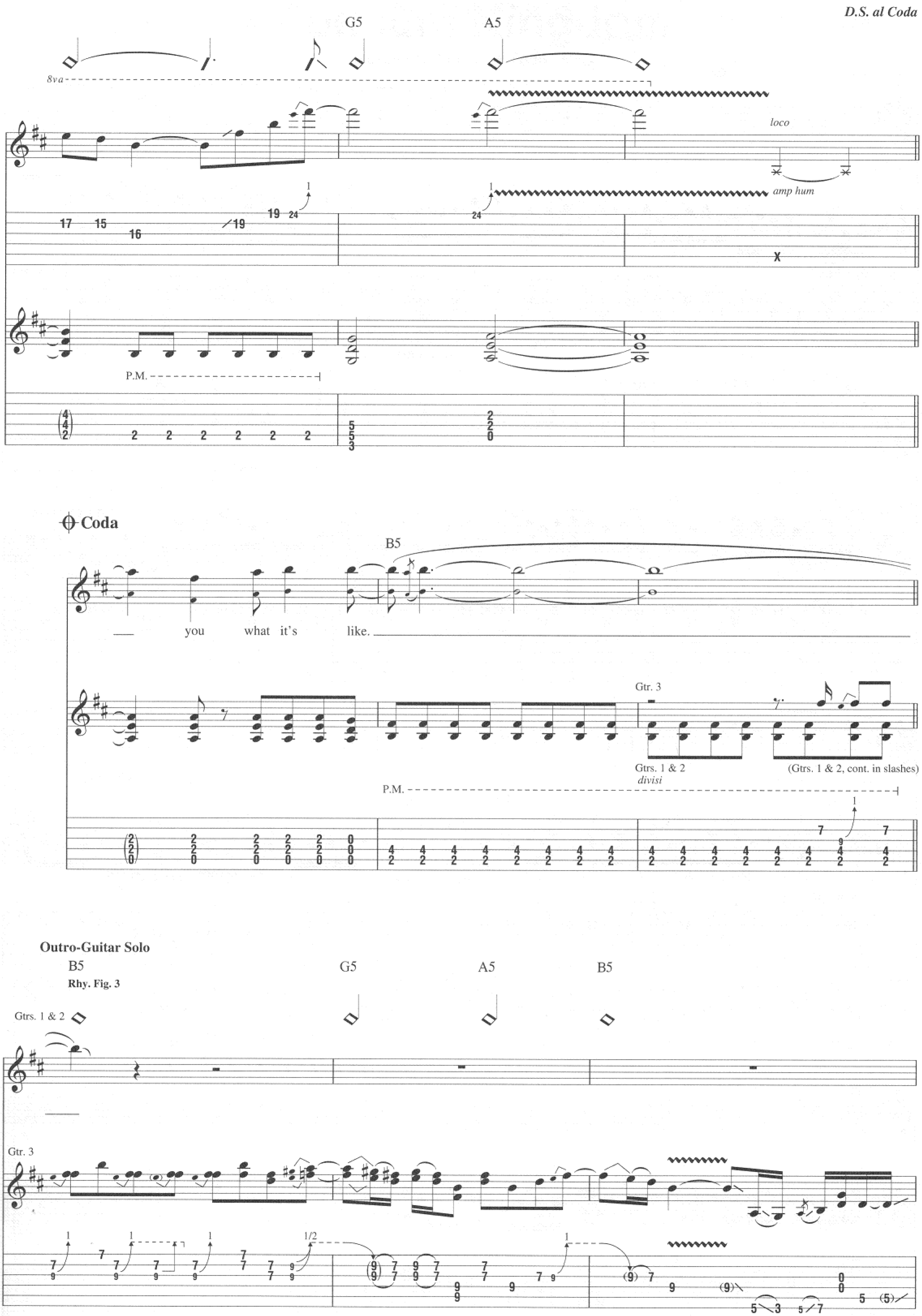
Words and Music by Glenn Danzig
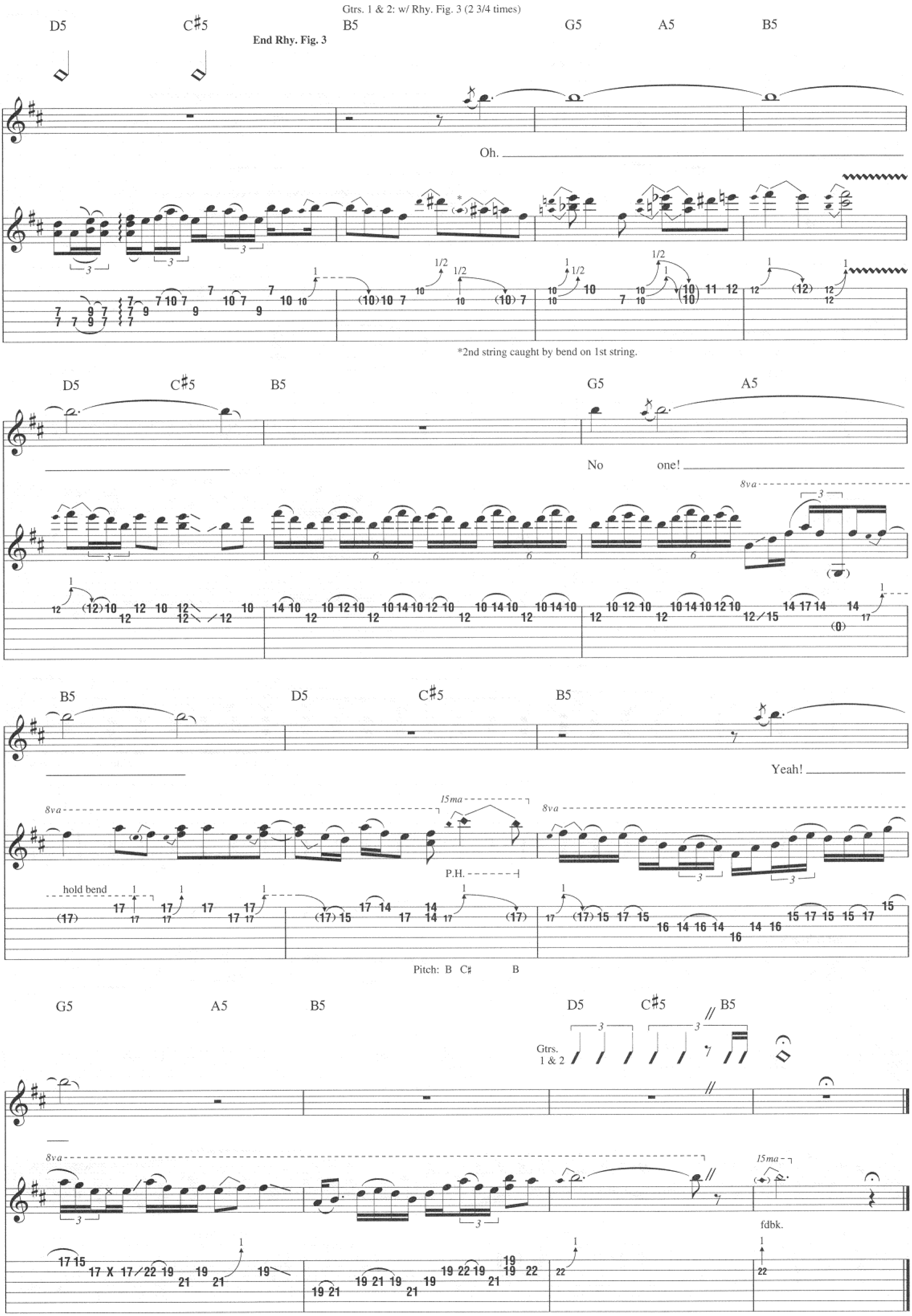



Verse
B5 G A5 B5 G A5 B5
2. Moth-er, can you keep them in the dark for life? Can you hide them from the
3. Moth-er, tell your chil-dren not to hold my hand. Tell your chil-dren not to
Rhy. Fig. 2
End Rhy. Fig. 2
Rhy. Fig. 2A
End Rhy. Fig. 2A
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (2 times)
G A5 B5 G A5 B5
wait - ing world? Oh, moth - er.
un - der - stand. Oh, moth - er.
G A5 B5 G A5 B5
Fa - ther, gon - na take your daugh - ter out to - night. Gon - na show her
Fa - ther, do you wan - na bang heads with me? Do you wan - na feel
G A5 B5
2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 1
G A5
my world. Oh, fa - ther.
ev - 'ry - thing? Oh, fa - ther.
Gtr. 1
Gtr. 2
Rhy. Fill 1
Gtr. 1
Gtrs. 1 & 2
Gtr. 2
divisi


Chorus
3rd time, Gtr. 3 tacet
G5 A5 B5/F# N.C. B5 A5
Not a - bout to see your light, but if you wan-na find hell with me,
Gtrs. 1 & 2
G5 A5 B5/F# N.C. B5 A5 G5
I can show you what it's like till you're bleed - ing.
A5 B5/F# N.C. B5 A5
Not a - bout to see your light, and if you wan-na find hell with me,
To Coda
1.
G5 A5 F#5 N.C. B5
I can show you what it's...
P.M.
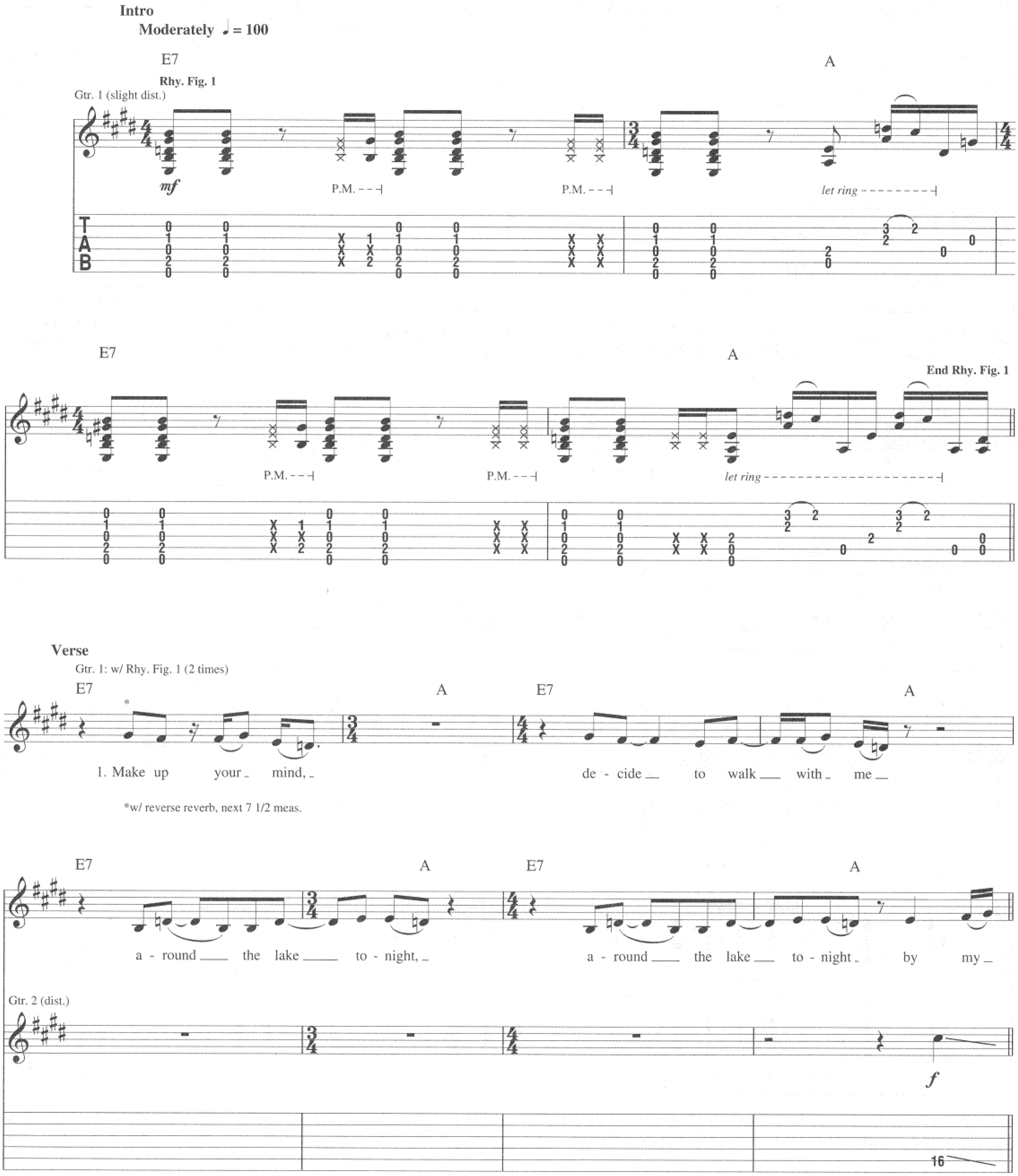

2.
B5
you what it's... Yeah!
(Gtr. 2, cont. in slashes)
P.M.
Guitar Solo
B5 G5 A5 B5VII G5
Gtr 2
Gtr. 3 (dist.)
f
3/4
1
Gtr. 1
A5 B5VII G5 A5 B5VII
8va
1/2
1 hold bend
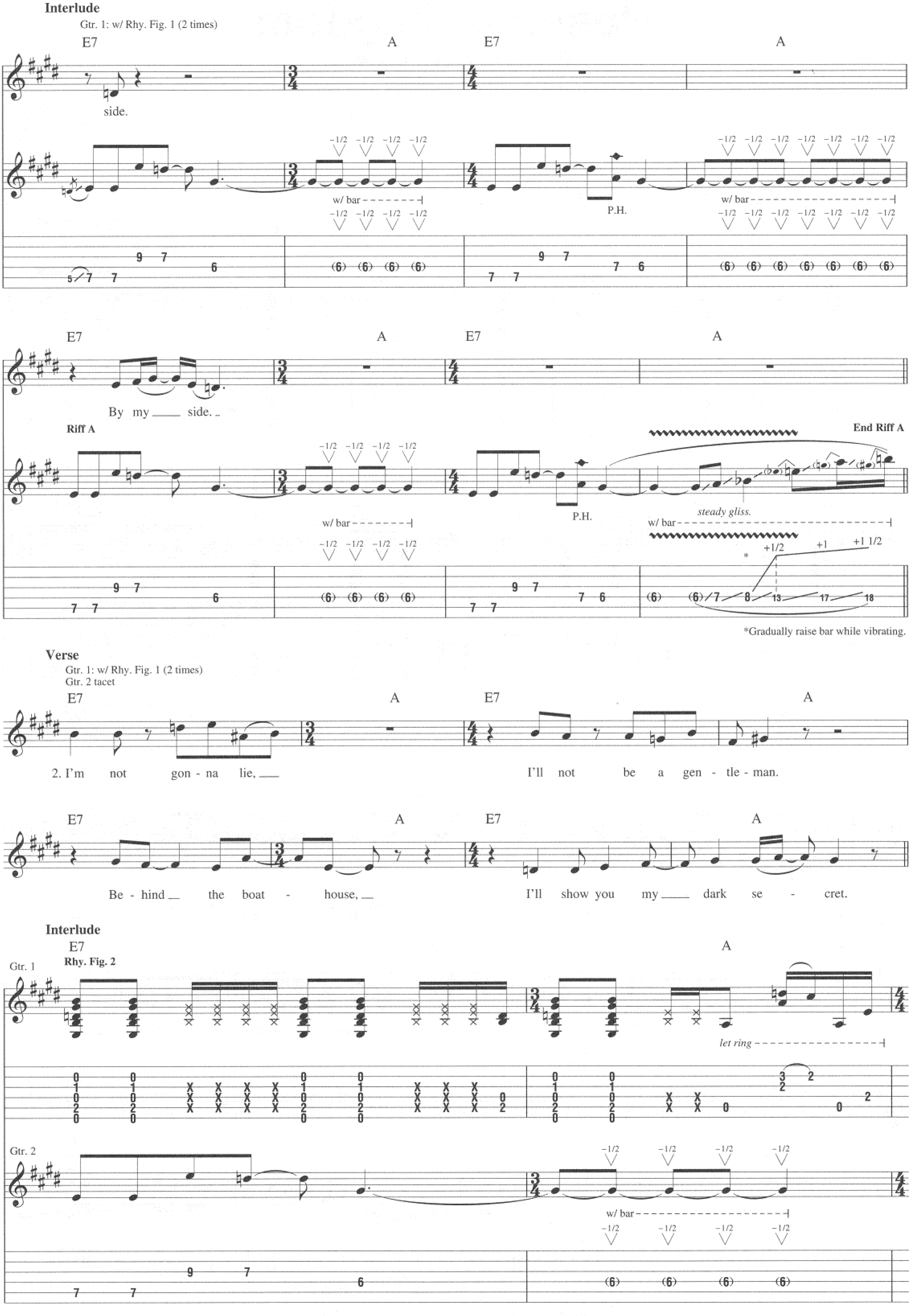

D.S. al Coda
G5
A5
8va
loco
amp hum
P.M.
Coda
B5
you what it's like.
Gtr. 3
Gtrs. 1 & 2
divisi
(Gtrs. 1 & 2, cont. in slashes)
P.M.
Outro-Guitar Solo
B5
Rhy. Fig. 3
G5
A5
B5
Gtrs. 1 & 2
Gtr. 3
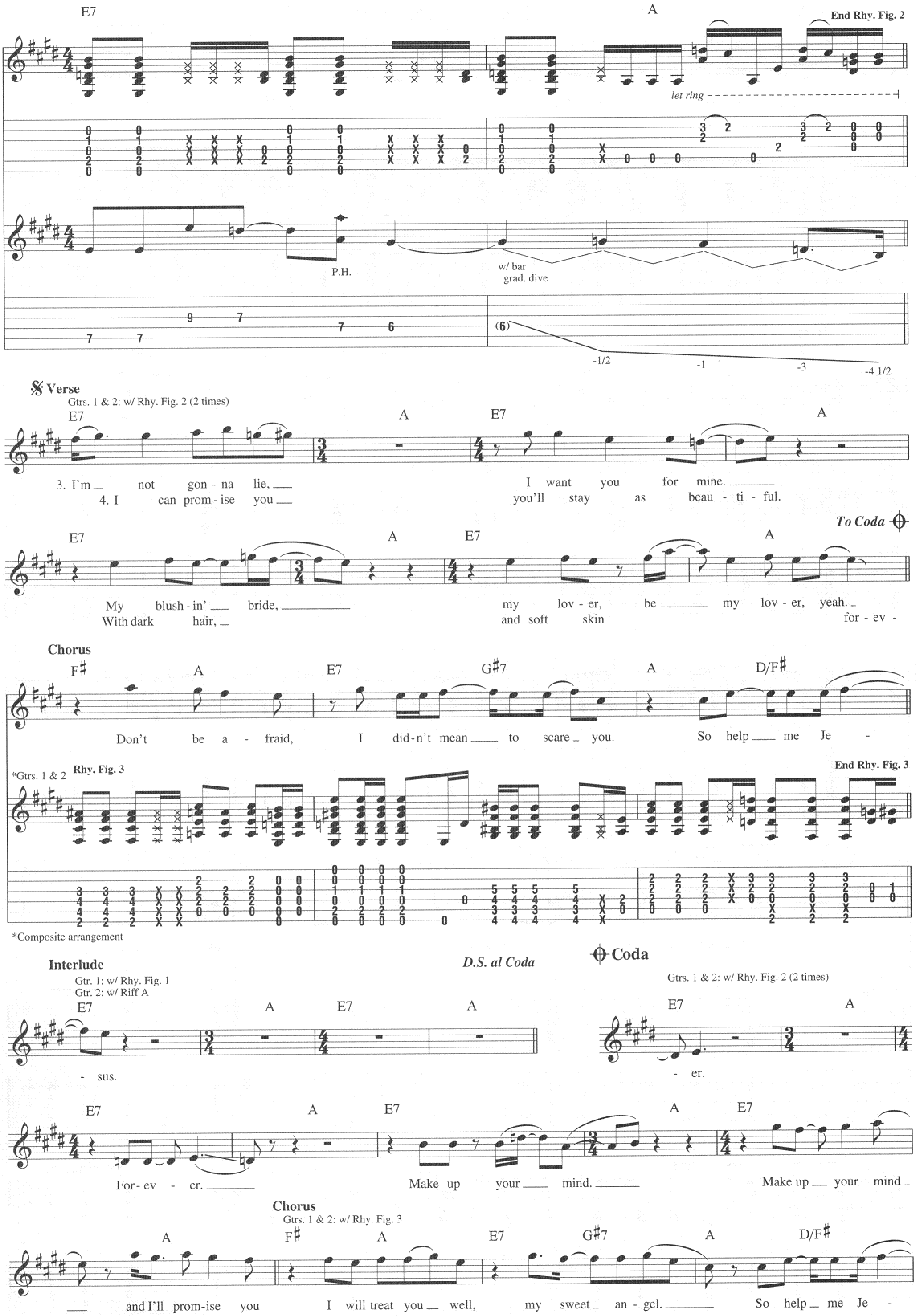

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 3/4 times)
D5
C♯5
End Rhy. Fig. 3
B5
G5
A5
B5
Oh.
*2nd string caught by bend on 1st string.
D5
C♯5
B5
G5
A5
No one!
8va
B5
D5
C♯5
B5
Yeah!
15ma
P.H.
hold bend
Pitch: B C♯ B
G5
A5
B5
D5
C♯5
B5
Gtrs. 1 & 2
fdbk.
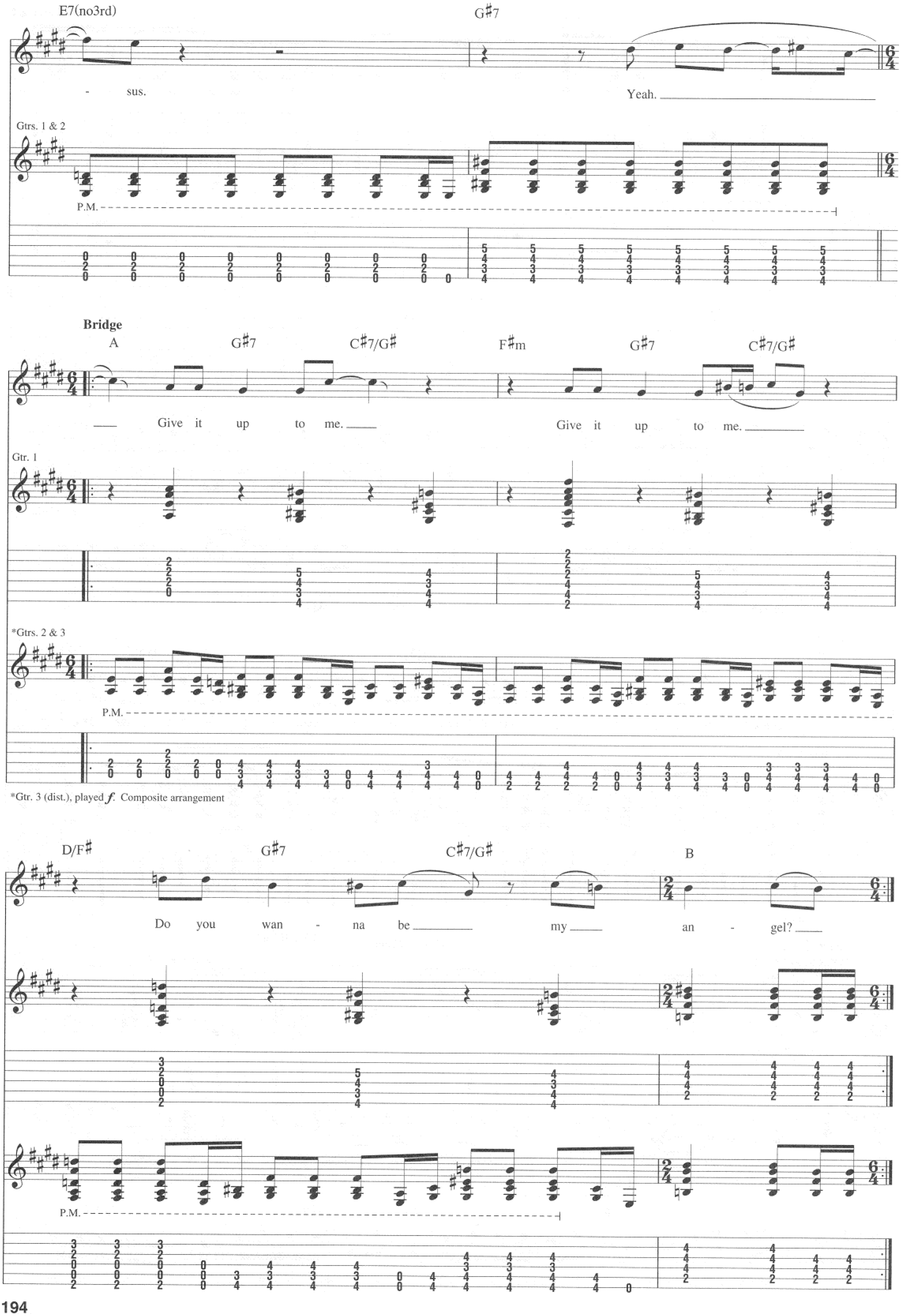
Possum Kingdom

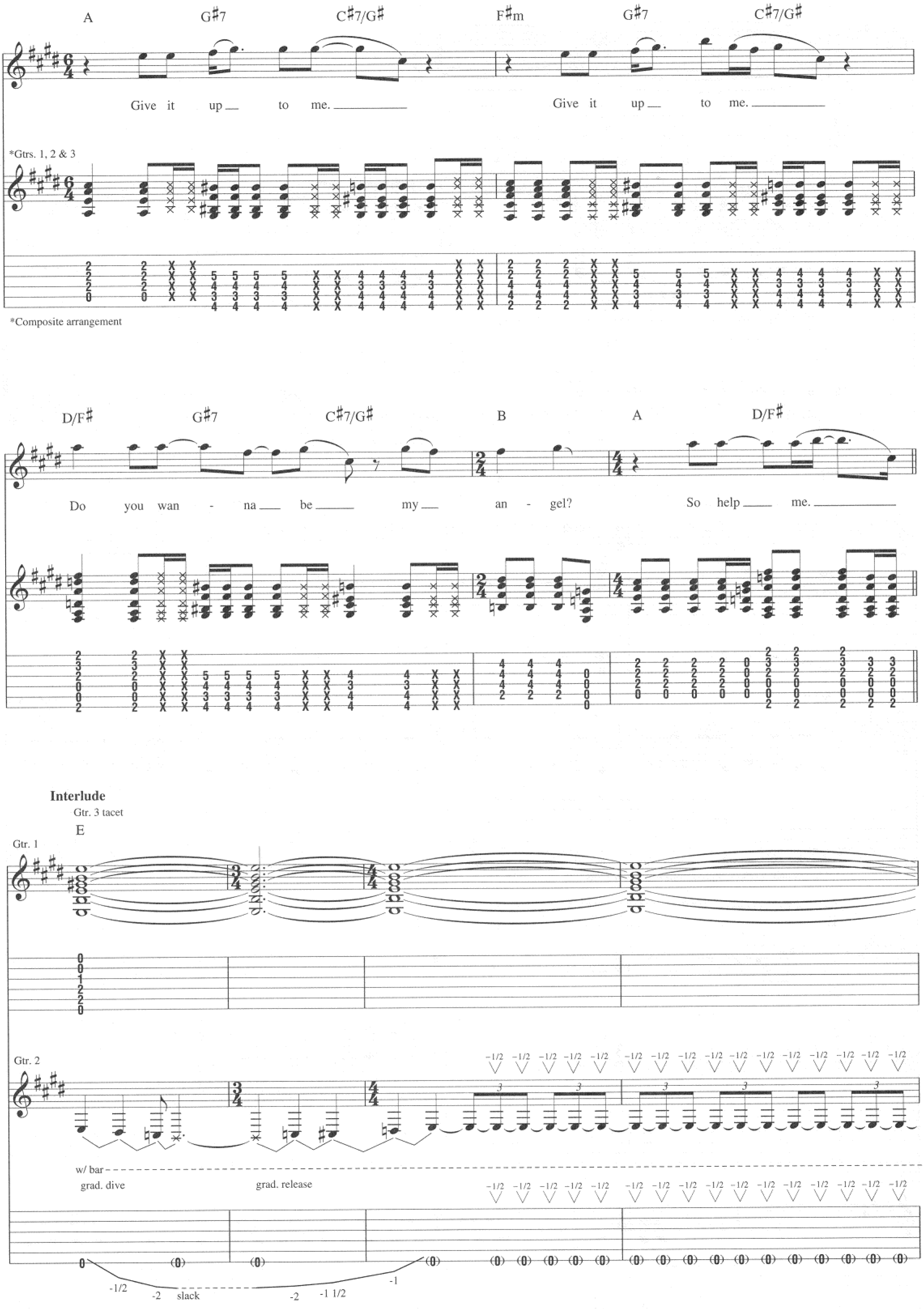
Words and Music by Todd Lewis
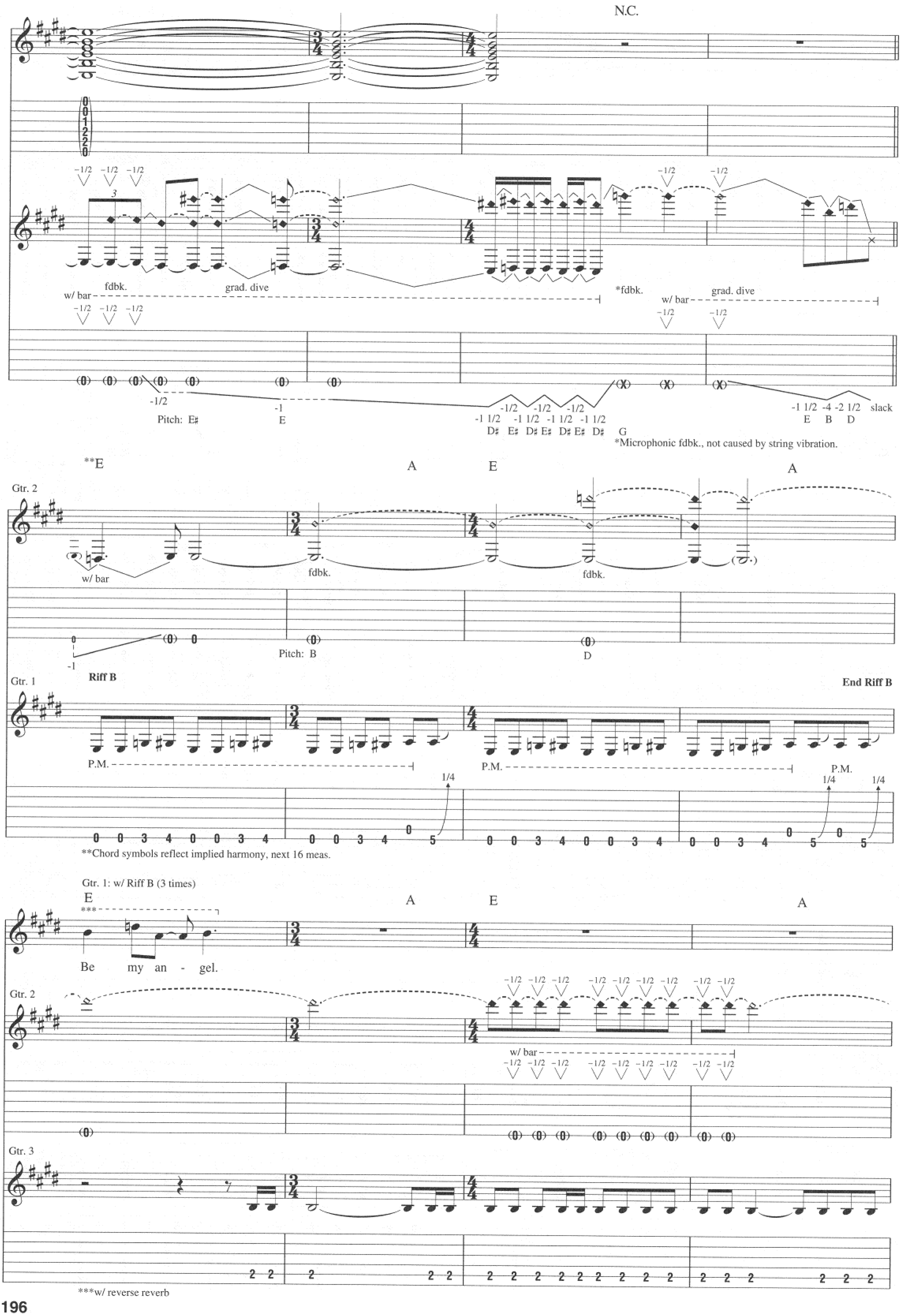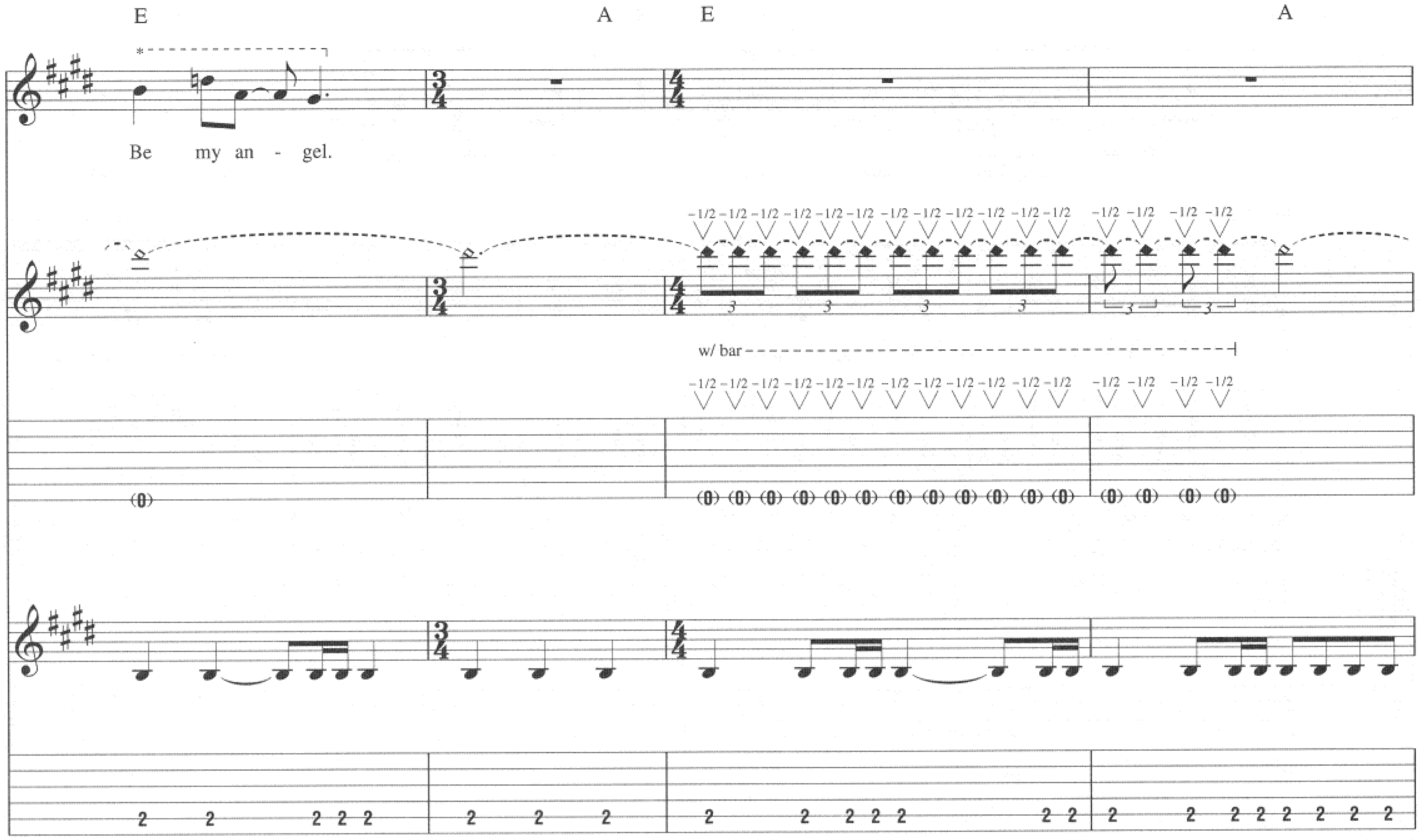



Interlude
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
E7 A E7 A
side.
w/ bar
P.H.
E7 A E7 A
By my side.
Riff A
End Riff A
steady gliss.
*Gradually raise bar while vibrating.
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2 tacet
E7 A E7 A
2. I'm not gon - na lie, I'll not be a gen - tle - man.
E7 A E7 A
Be - hind the boat - house, I'll show you my dark se - cret.
Interlude
E7 A
Rhy. Fig. 2
Gtr. 1
let ring
Gtr. 2
w/ bar


E7
A
End Rhy. Fig. 2
let ring
P.H.
w/ bar
grad. dive
-1/2
-1
-3
-4 1/2
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
3. I'm not gon - na lie, I want you for mine.
4. I can prom - ise you you'll stay as beau - ti - ful.
To Coda
My blush - in' bride, my lov - er, be my lov - er, yeah.
With dark hair, and soft skin for - ev -
Chorus
F♯
G♯7
D/F♯
Don't be a - fraid, I did - n't mean to scare you. So help me Je -
*Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
*Composite arrangement
Interlude
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A
- sus.
D.S. al Coda
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
- er.
For - ev - er. Make up your mind. Make up your mind
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 3
and I'll prom - ise you I will treat you well, my sweet an - gel. So help me Je -

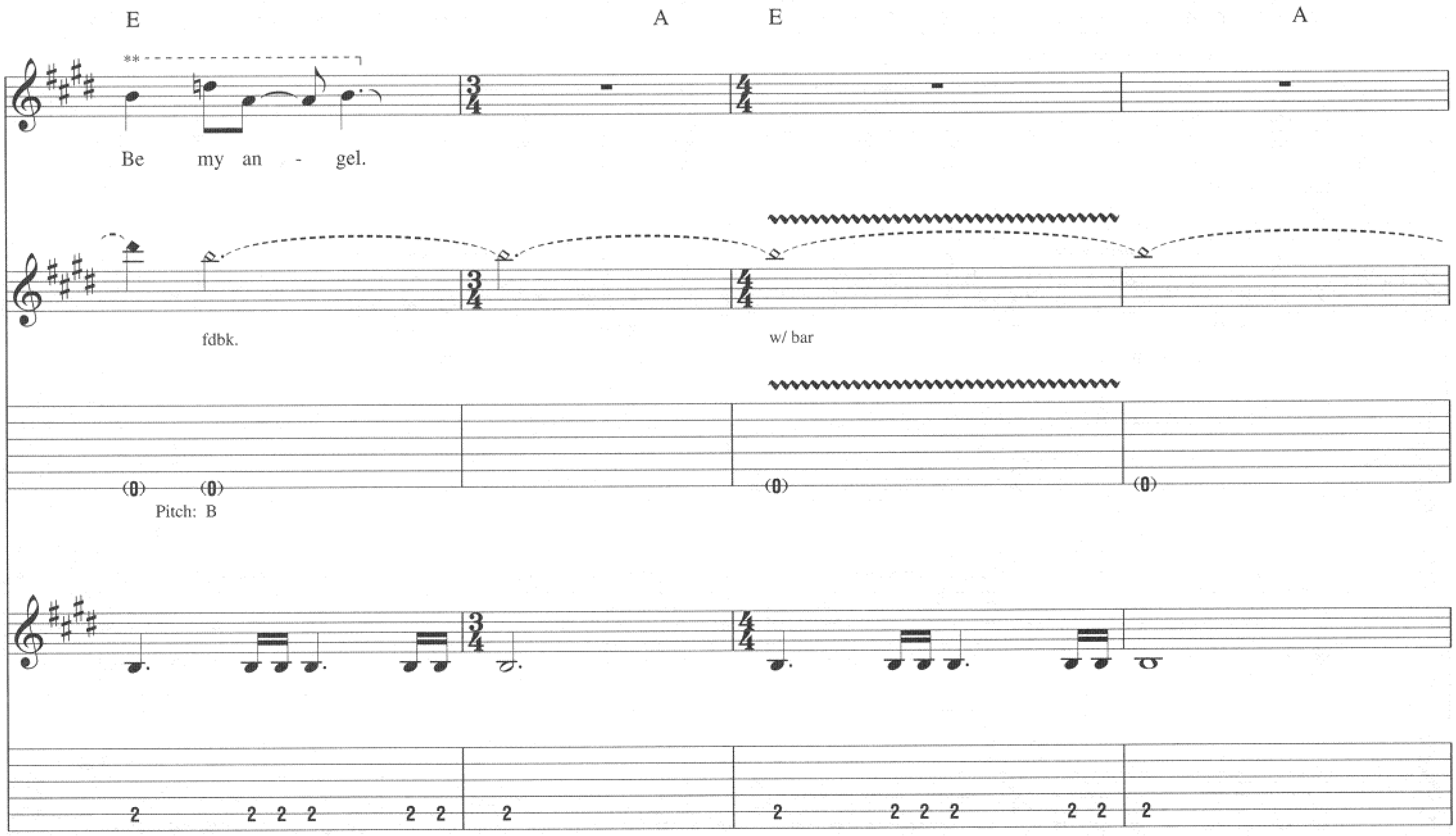

E7(no3rd)
G♯7
- sus.
Yeah.
Gtrs. 1 & 2
P.M.
Bridge
A
G♯7
C♯7/G♯
F♯m
G♯7
C♯7/G♯
Give it up to me.
Give it up to me.
Gtr. 1
*Gtrs. 2 & 3
P.M.
*Gtr. 3 (dist.), played f. Composite arrangement
D/F♯
G♯7
C♯7/G♯
B
Do you wan - na be my an - gel?
P.M.


A G♯7 C♯7/G♯ F♯m G♯7 C♯7/G♯
Give it up to me. Give it up to me.
*Gtrs. 1, 2 & 3
*Composite arrangement
D/F♯ G♯7 C♯7/G♯ B A D/F♯
Do you wan - na be my an - gel? So help me.
Interlude
Gtr. 3 tacet
E
Gtr. 1
Gtr. 2
w/ bar
grad. dive
grad. release
slack

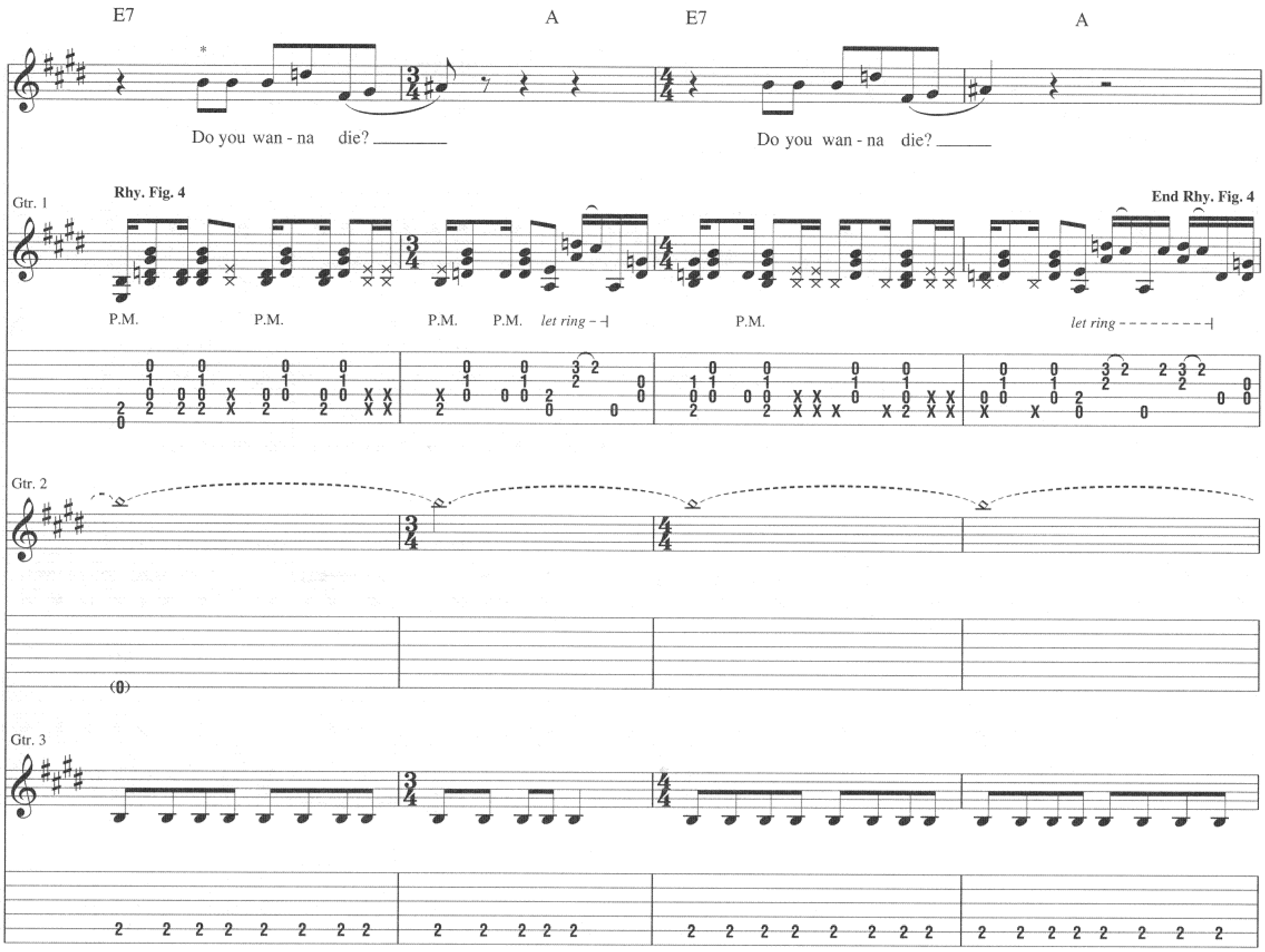

N.C.
w/ bar
fdbk.
grad. dive
*fdbk.
w/ bar
grad. dive
Pitch: E♯
E
D♯ E♯ D♯ E♯ D♯ E♯ D♯
G
E B D
slack
*Microphonic fdbk., not caused by string vibration.
**E
A
E
A
Gtr. 2
w/ bar
fdbk.
fdbk.
Pitch: B
D
Gtr. 1
Riff B
End Riff B
P.M.
P.M.
P.M.
**Chord symbols reflect implied harmony, next 16 meas.
Gtr. 1: w/ Riff B (3 times)
E
A
E
A
Be my an - gel.
Gtr. 2
w/ bar
Gtr. 3
***w/ reverse reverb



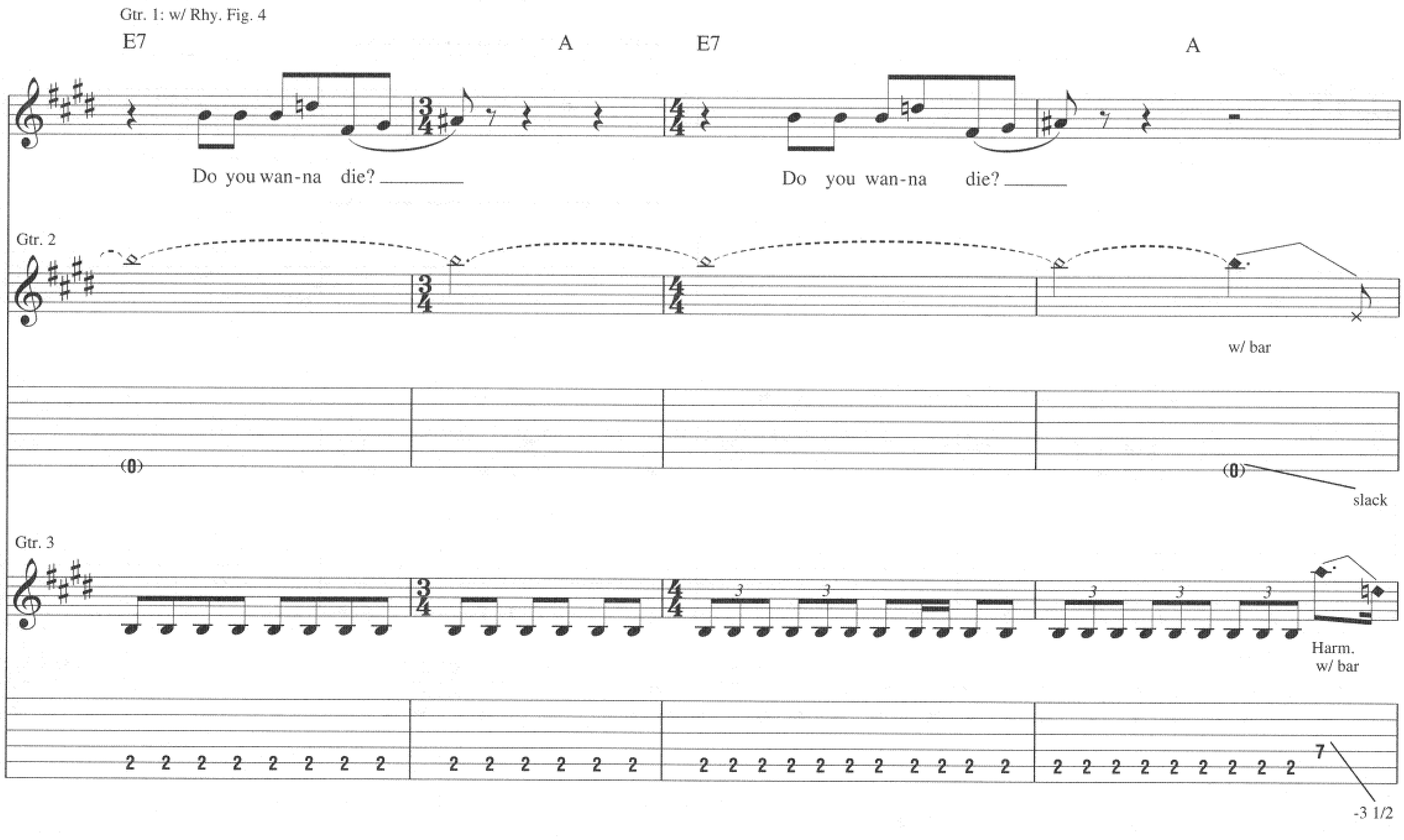
*w/ reverse reverb
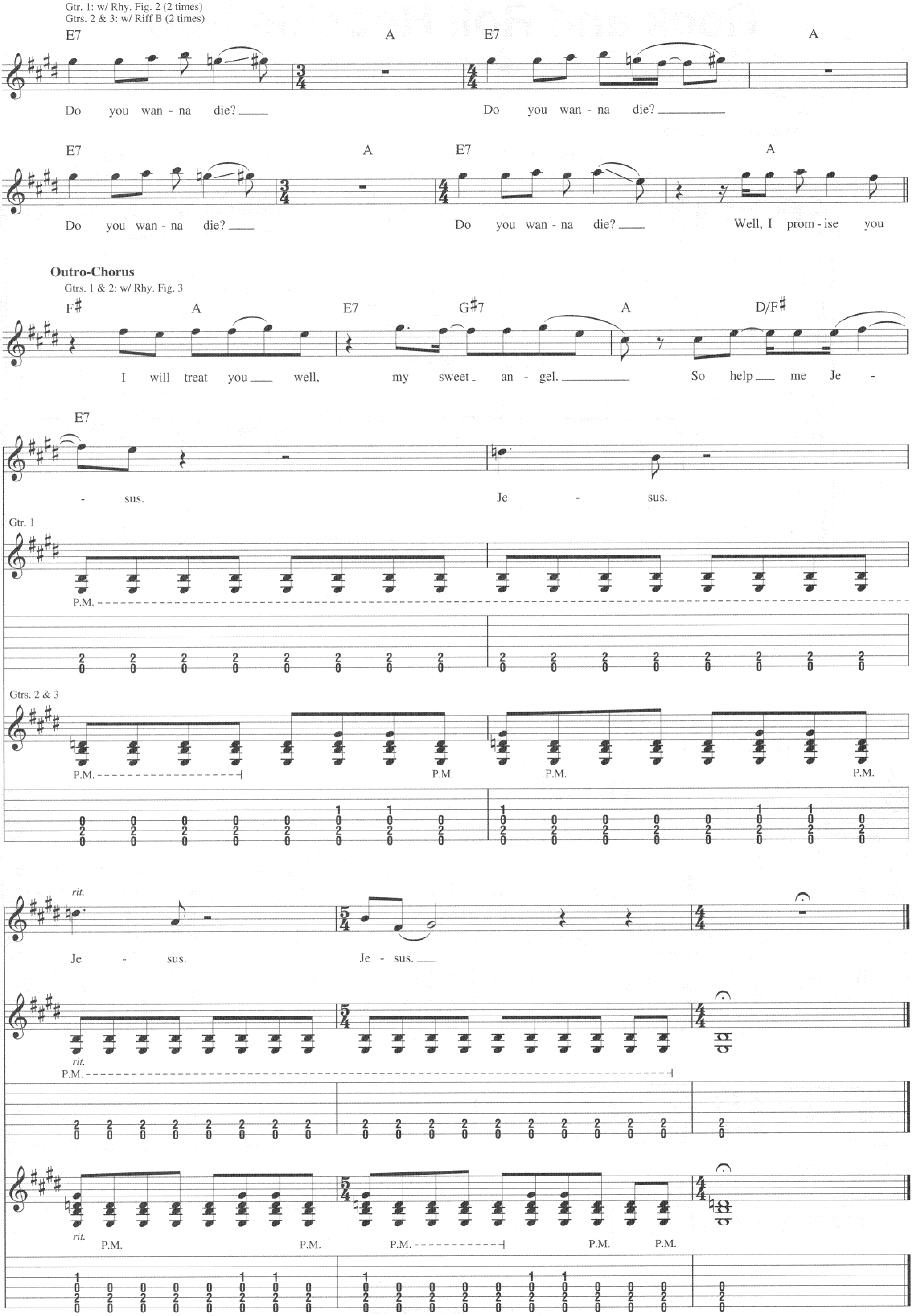


**As before



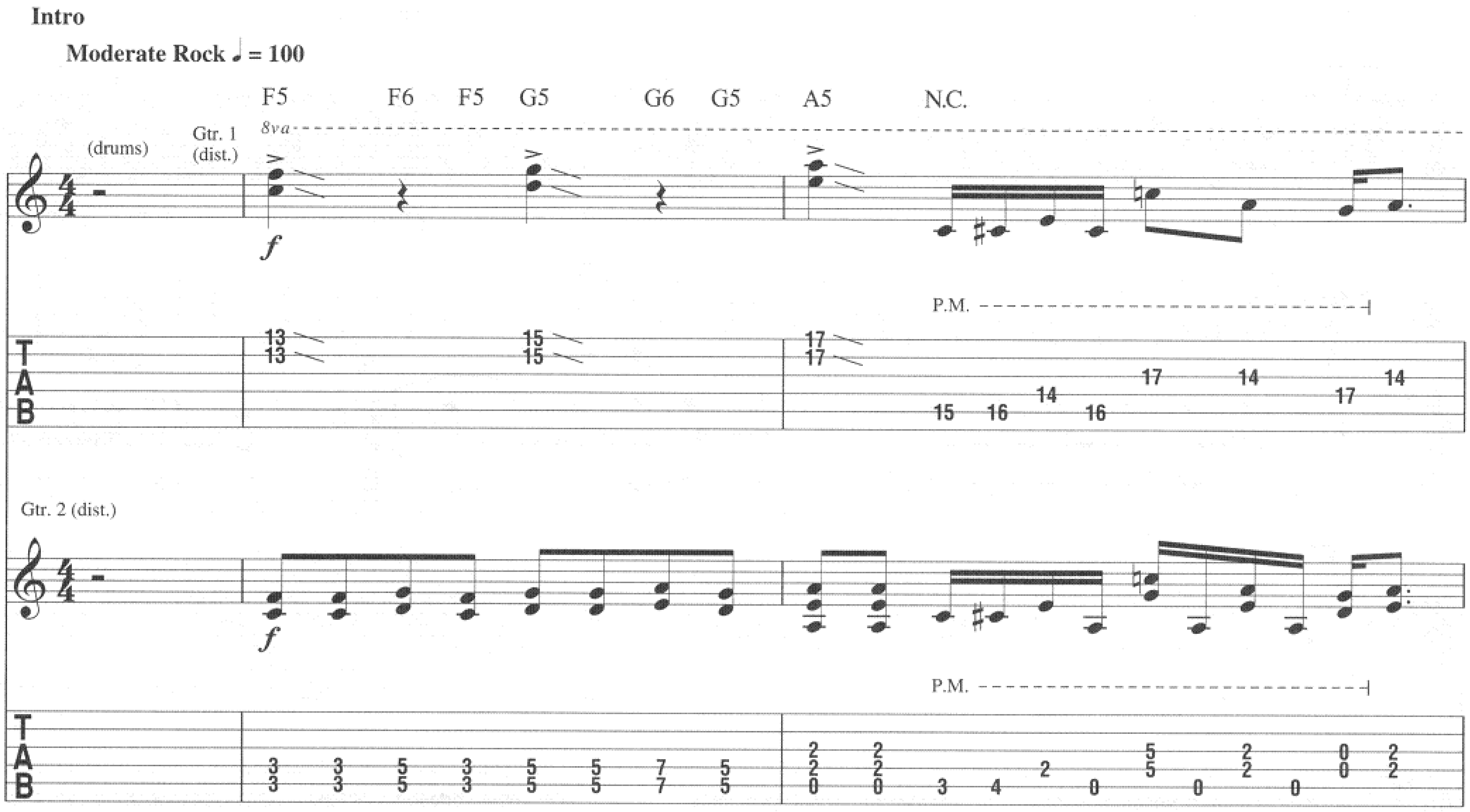
*w/ reverse reverb, next 8 meas.
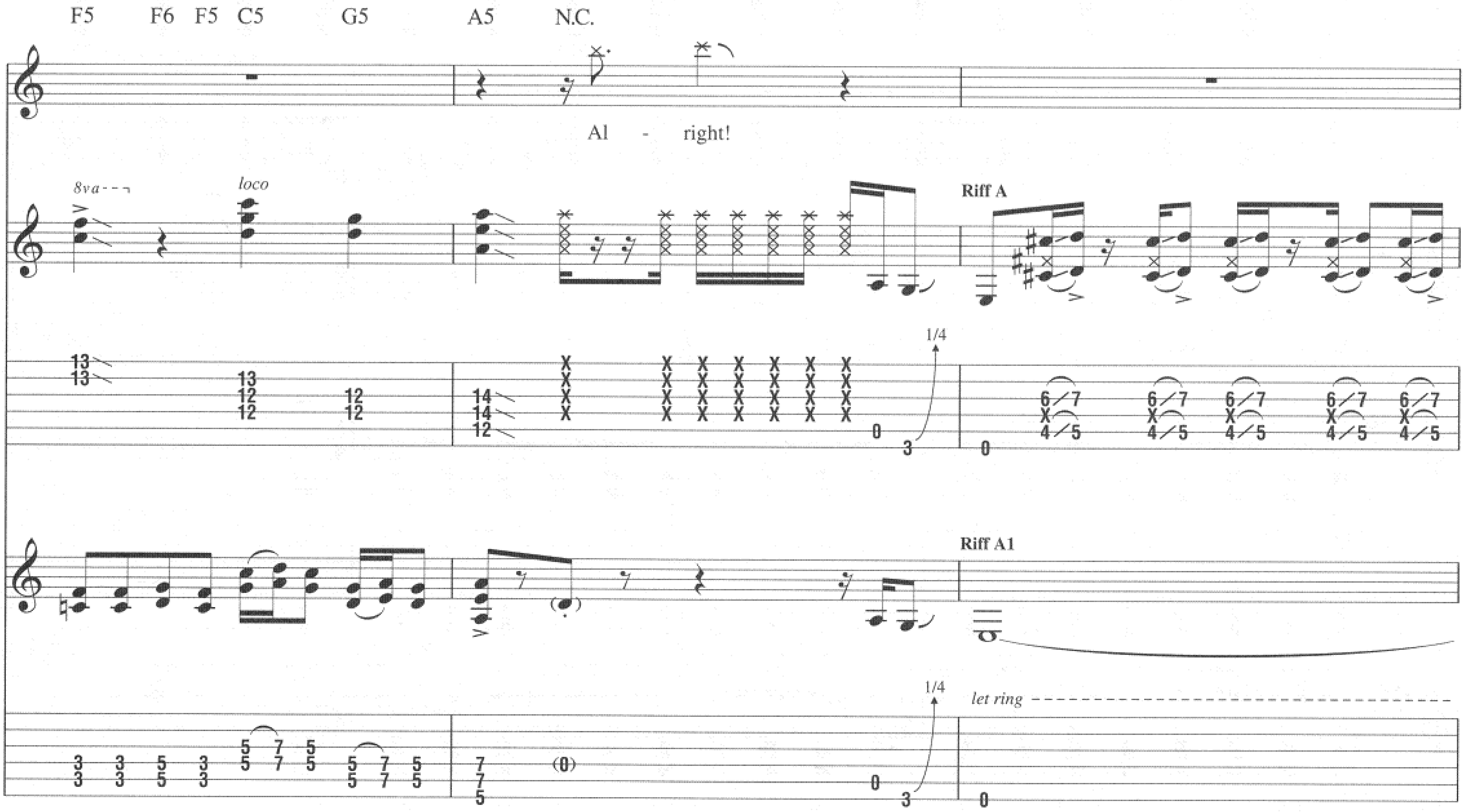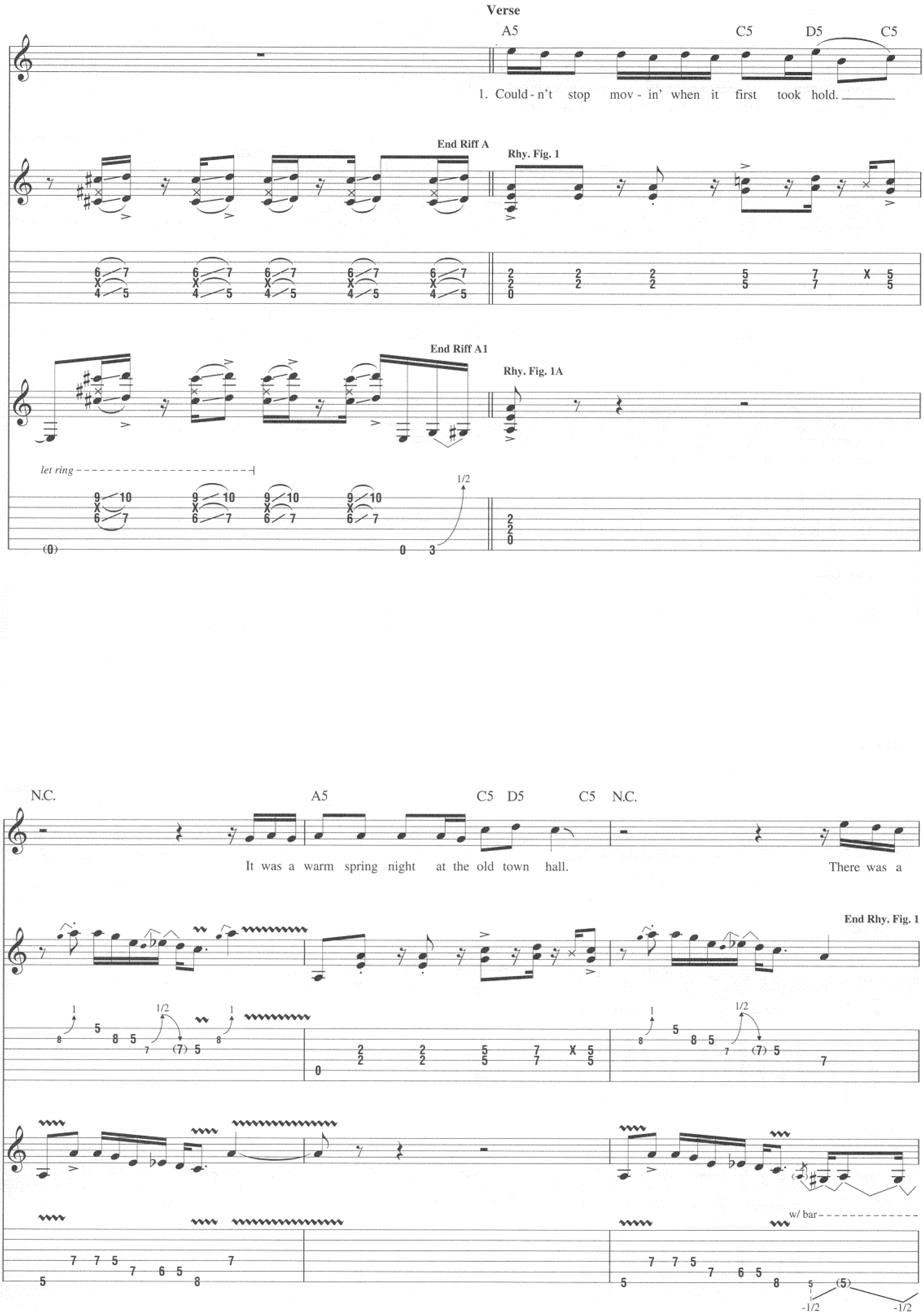



Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Gtrs. 2 & 3: w/ Riff B (2 times)
E7
A
E7
A
Do you wan - na die?
Do you wan - na die?
E7
A
E7
A
Do you wan - na die?
Do you wan - na die?
Well, I prom - ise you
Outro-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 3
F#
A
E7
G#7
A
D/F#
I will treat you well, my sweet an - gel.
So help me Je -
E7
- sus.
Je - sus.
Gtr. 1
P.M.
Gtrs. 2 & 3
P.M.
rit.
Je - sus.
Je - sus.

Rock and Roll Hoochie Koo
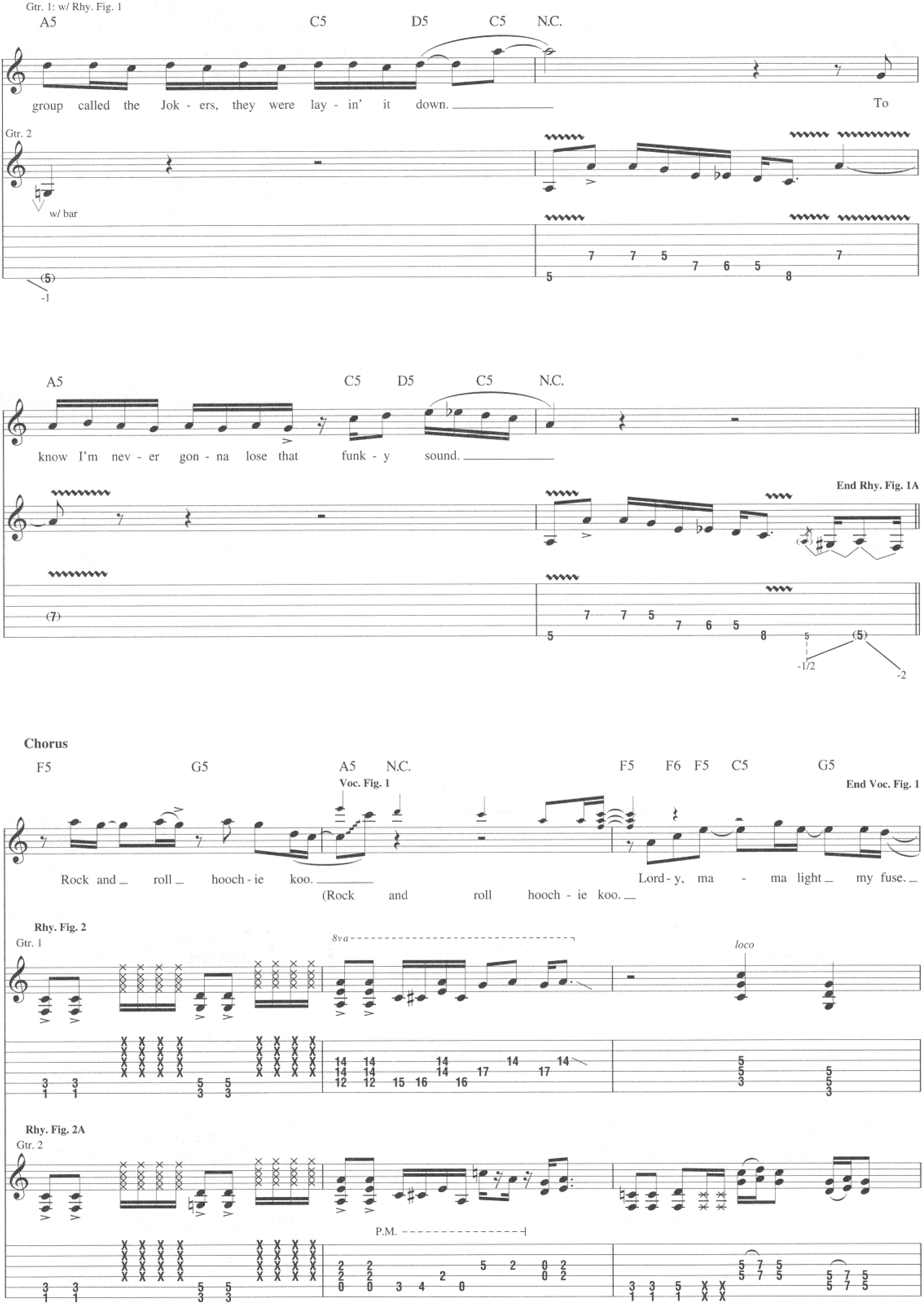
Words and Music by Rick Derringer

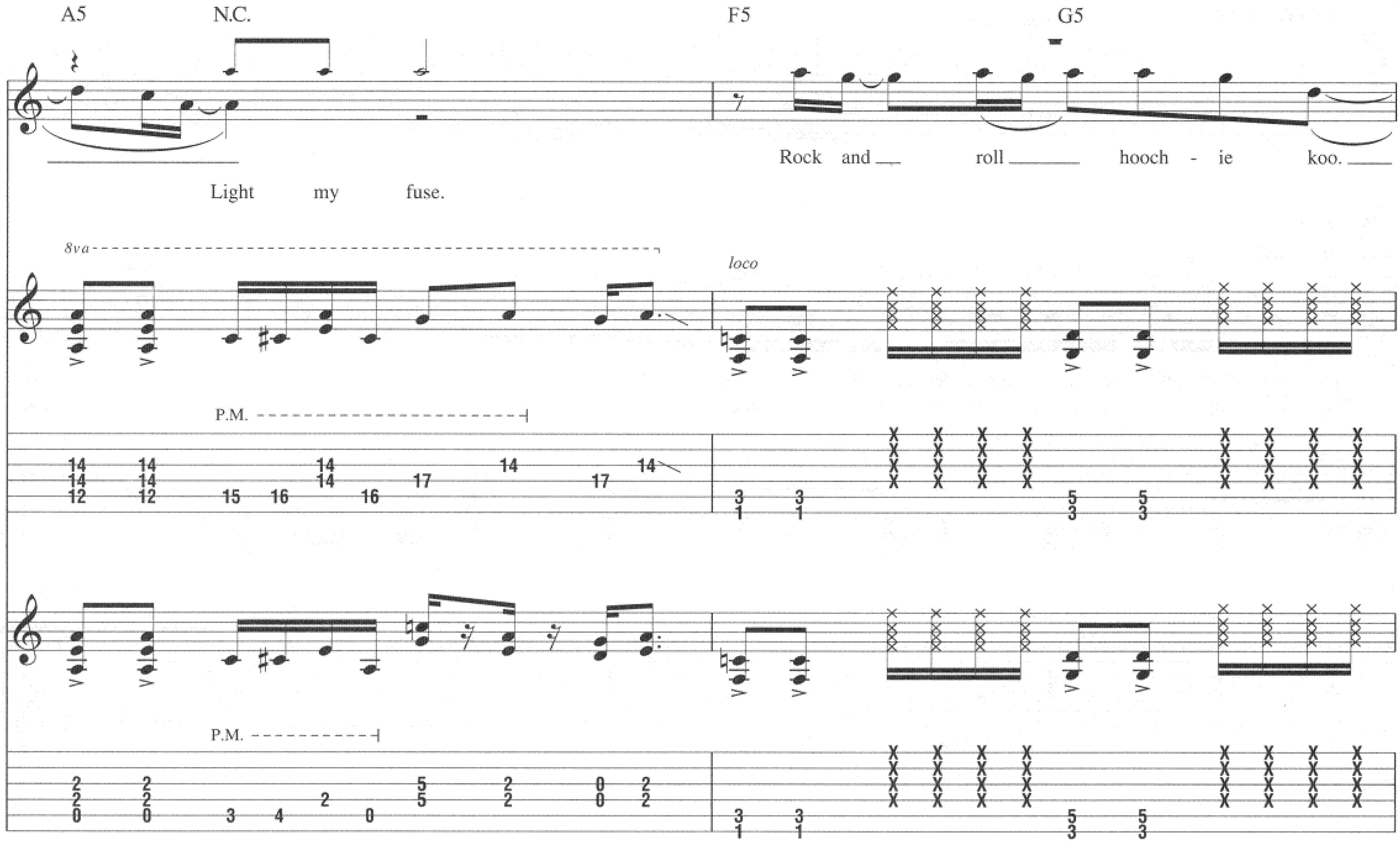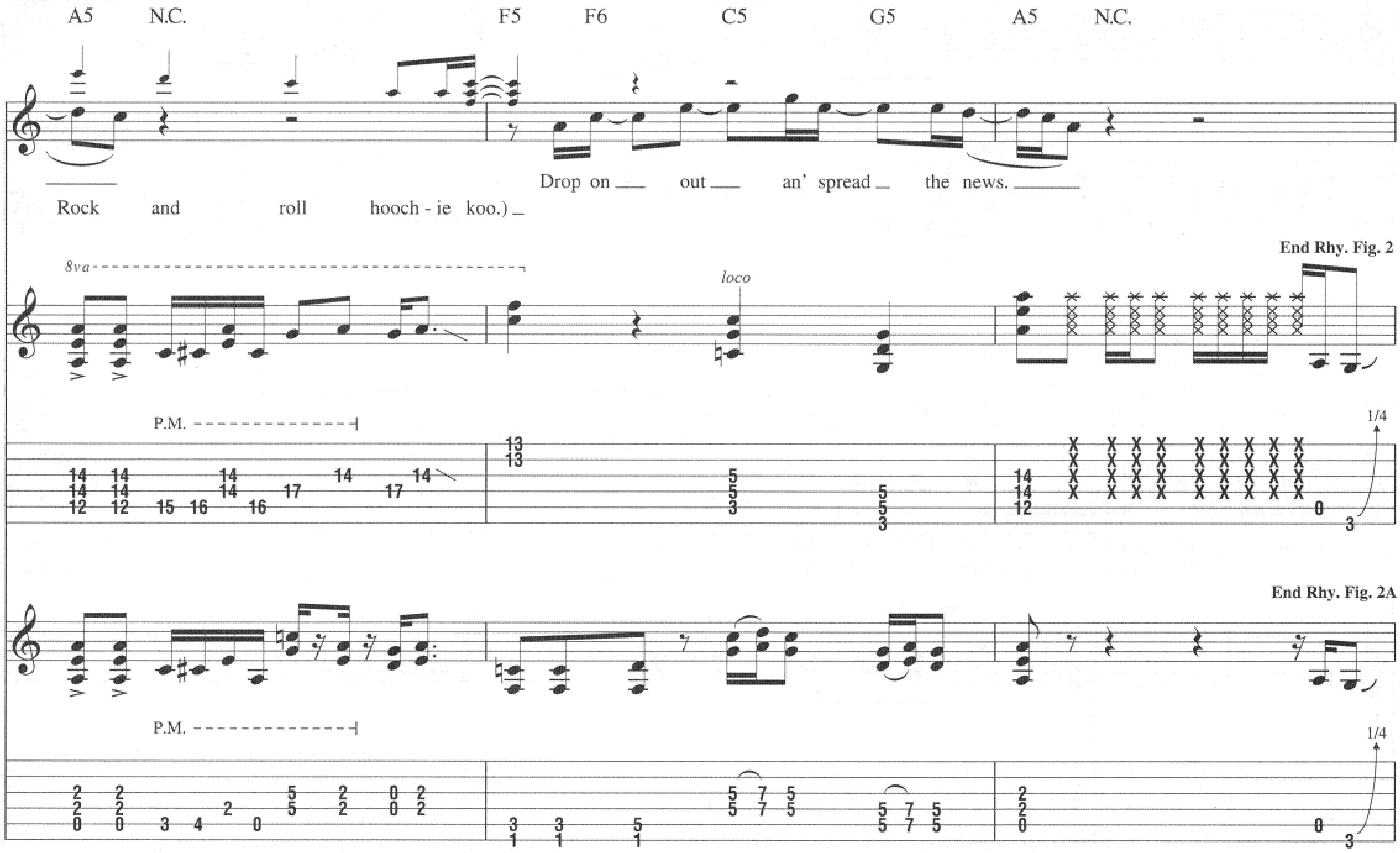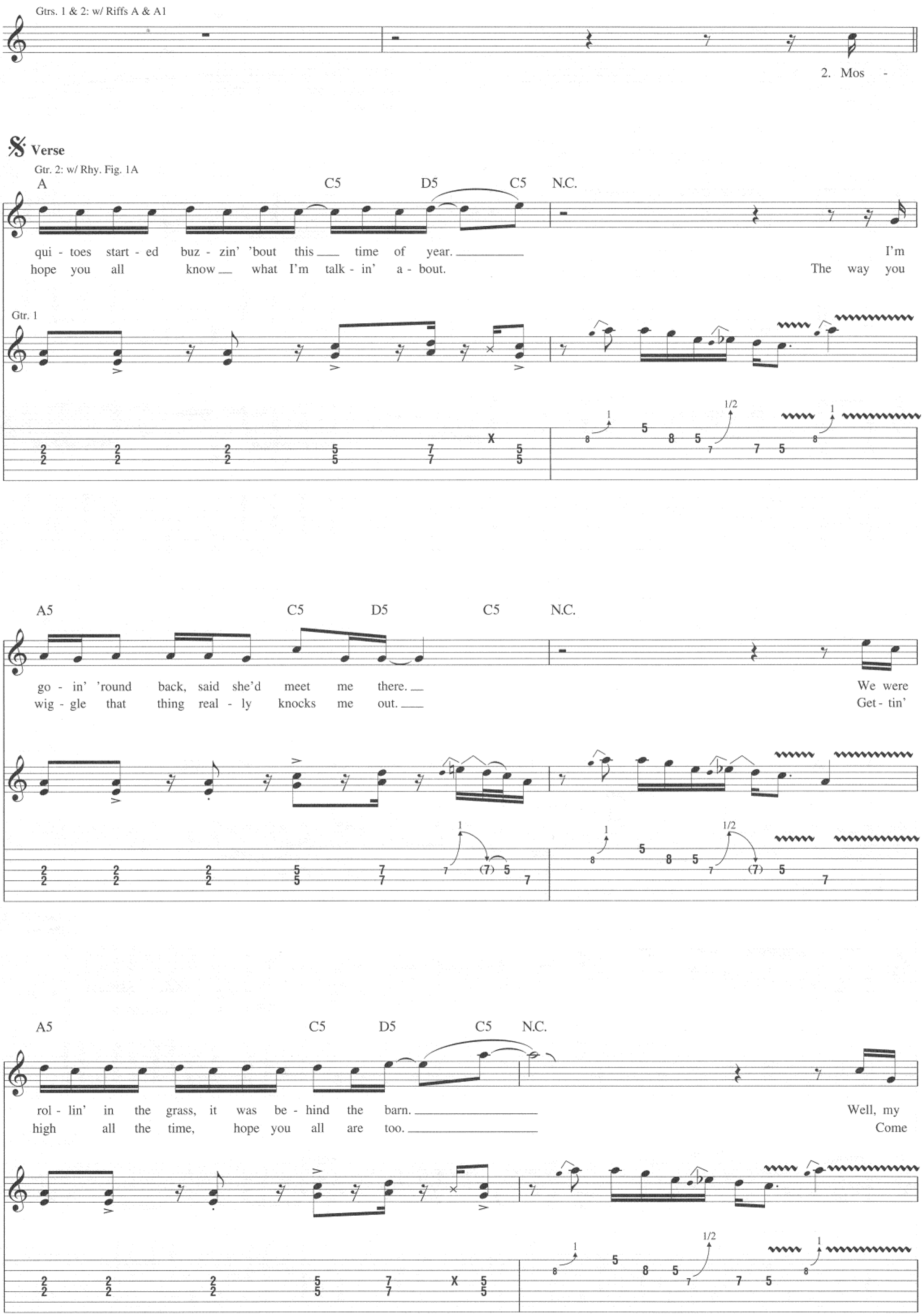






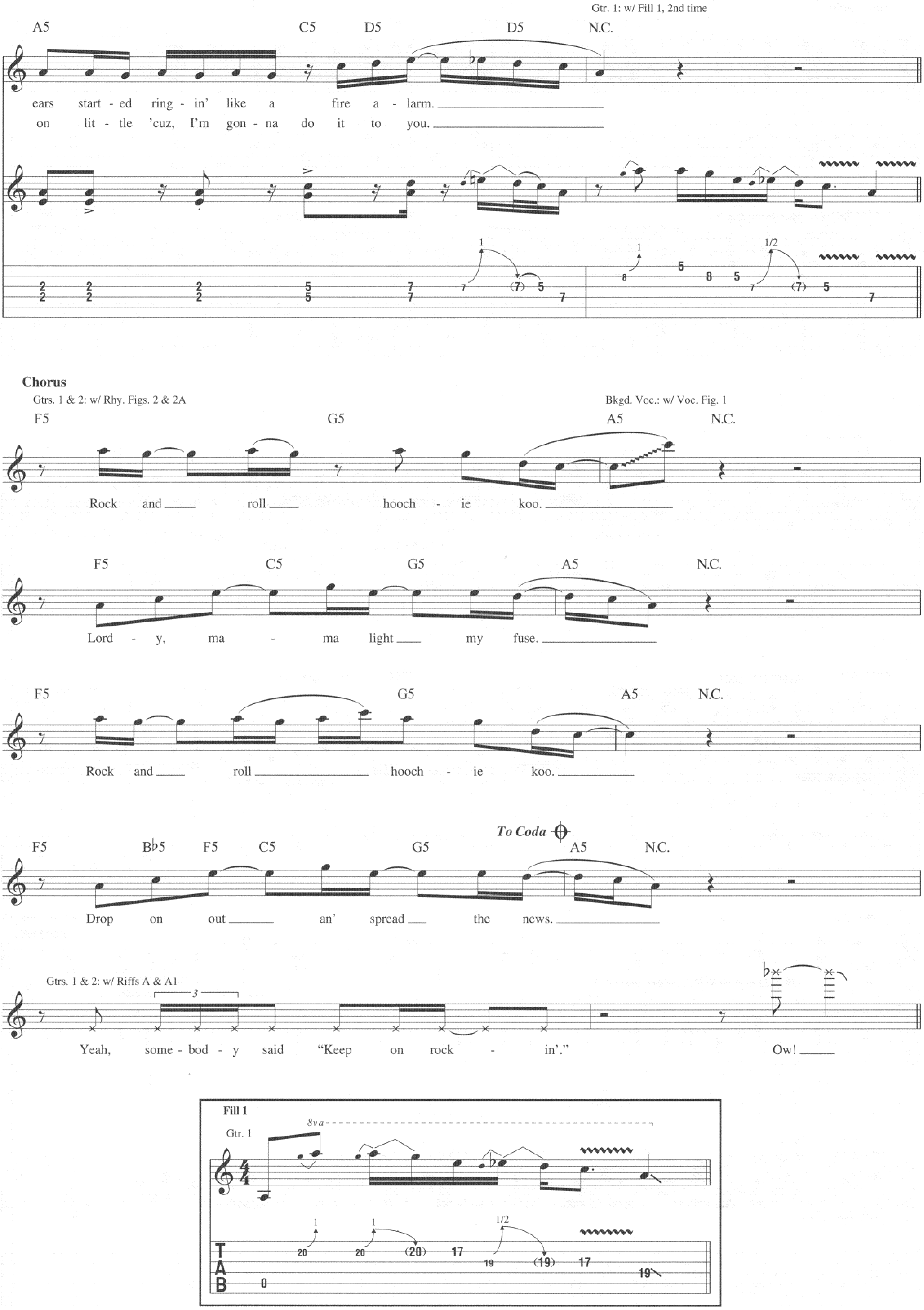
Verse
A5
C5
D5
C5
1. Could - n't stop mov - in' when it first took hold.
End Riff A
Rhy. Fig. 1
End Riff A1
Rhy. Fig. 1A
let ring
1/2
N.C.
A5
C5 D5
C5 N.C.
It was a warm spring night at the old town hall.
There was a
End Rhy. Fig. 1
w/ bar
-1/2
-1/2
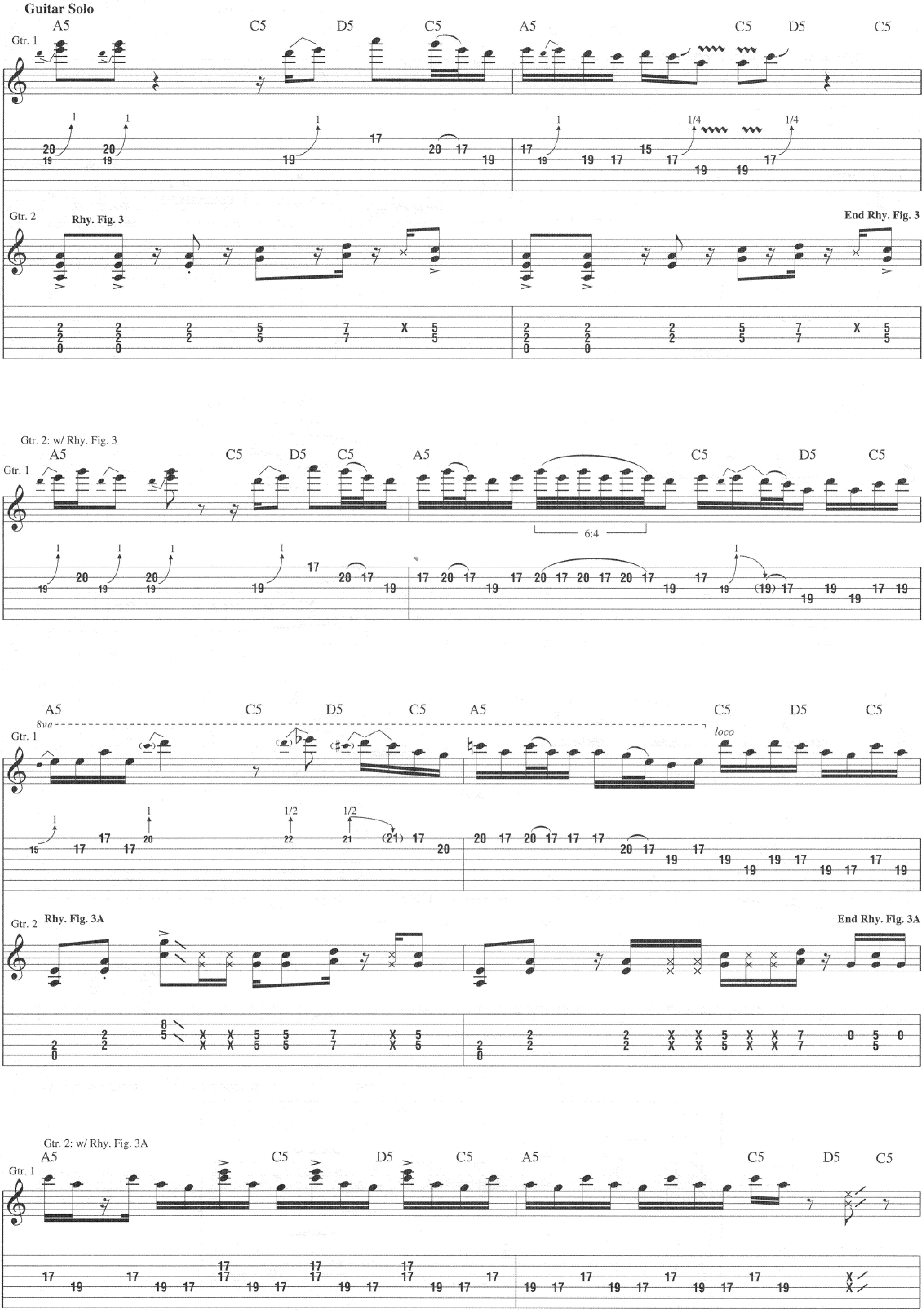

Gtr. 1: w/ Rhy. Fig. 1
A5 C5 D5 C5 N.C.
group called the Jok - ers, they were lay - in' it down. To
Gtr. 2
w/ bar
A5 C5 D5 C5 N.C.
know I'm nev - er gon - na lose that funk - y sound.
End Rhy. Fig. 1A
Chorus
F5 G5 A5 N.C. F5 F6 F5 C5 G5
Voc. Fig. 1
End Voc. Fig. 1
Rock and roll hooch - ie koo. Lord - y, ma - ma light my fuse.
(Rock and roll hooch - ie koo.
Rhy. Fig. 2
Gtr. 1
8va
loco
Rhy. Fig. 2A
Gtr. 2
P.M.
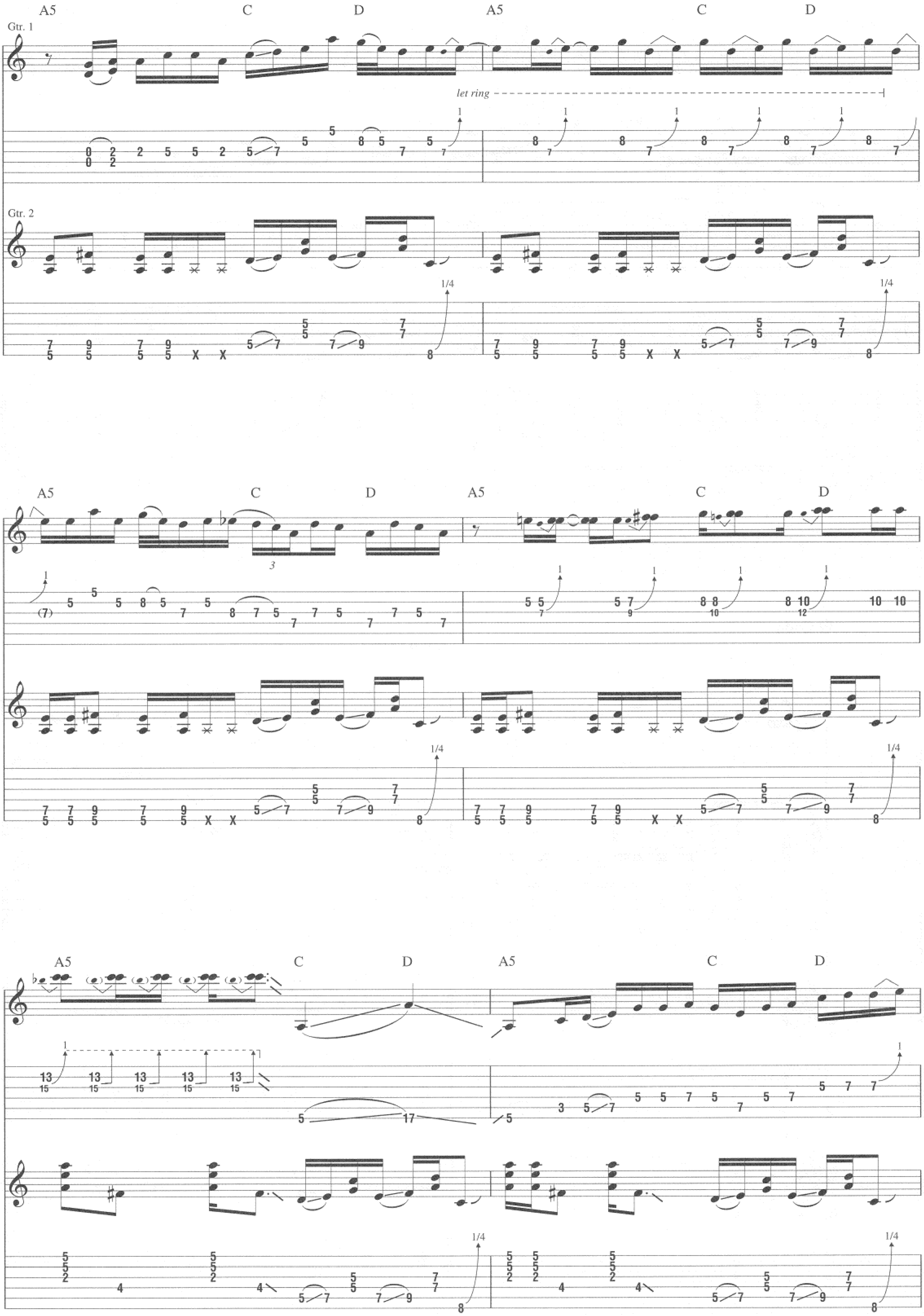

A5 N.C. F5 G5
Light my fuse.
Rock and roll hooch - ie koo.
8va
loco
P.M.
P.M.

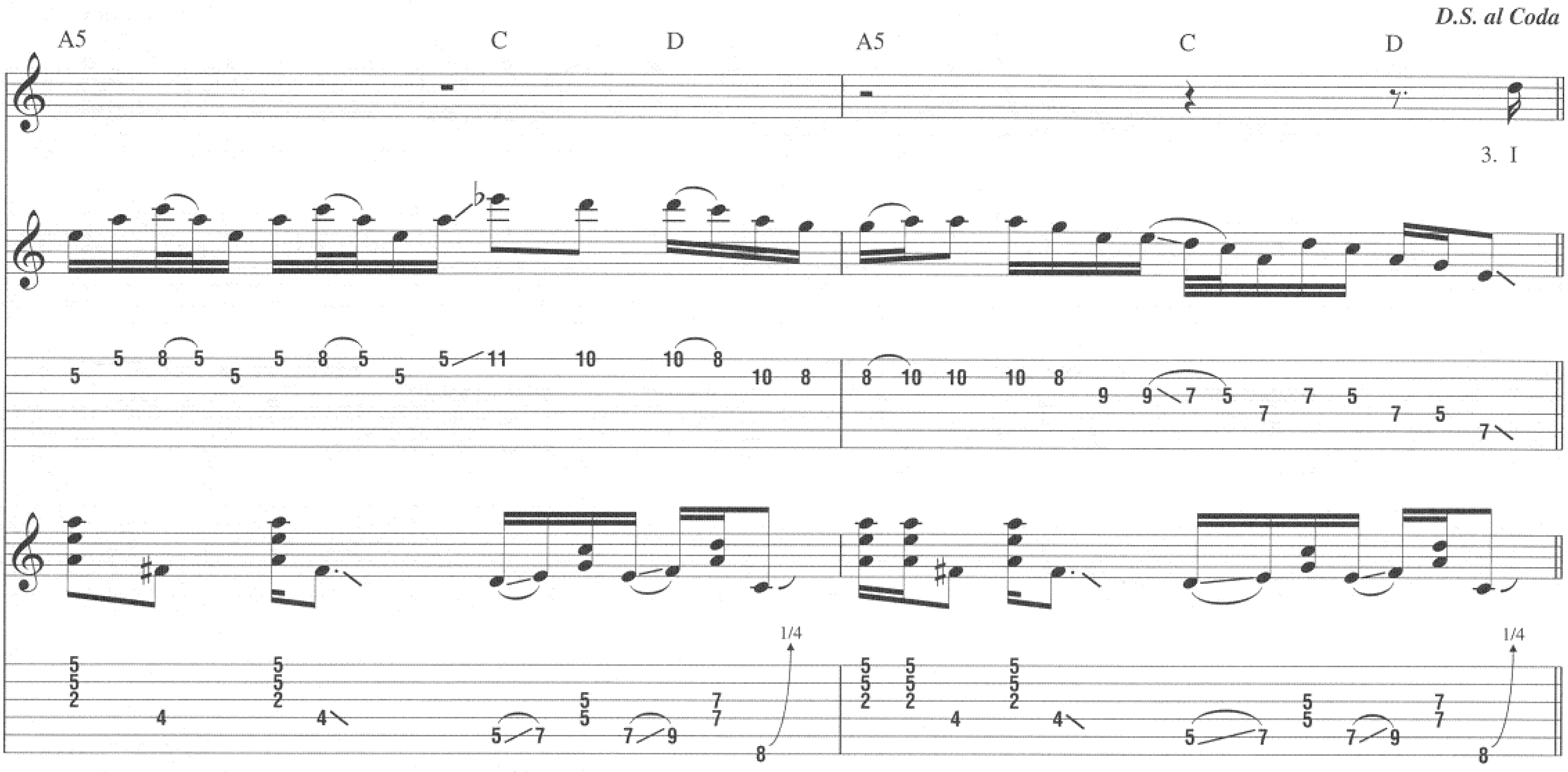

A5 N.C. F5 F6 C5 G5 A5 N.C.
Rock and roll hooch - ie koo.)
Drop on out an' spread the news.
8va
loco
End Rhy. Fig. 2
P.M.
1/4
End Rhy. Fig. 2A
P.M.
1/4

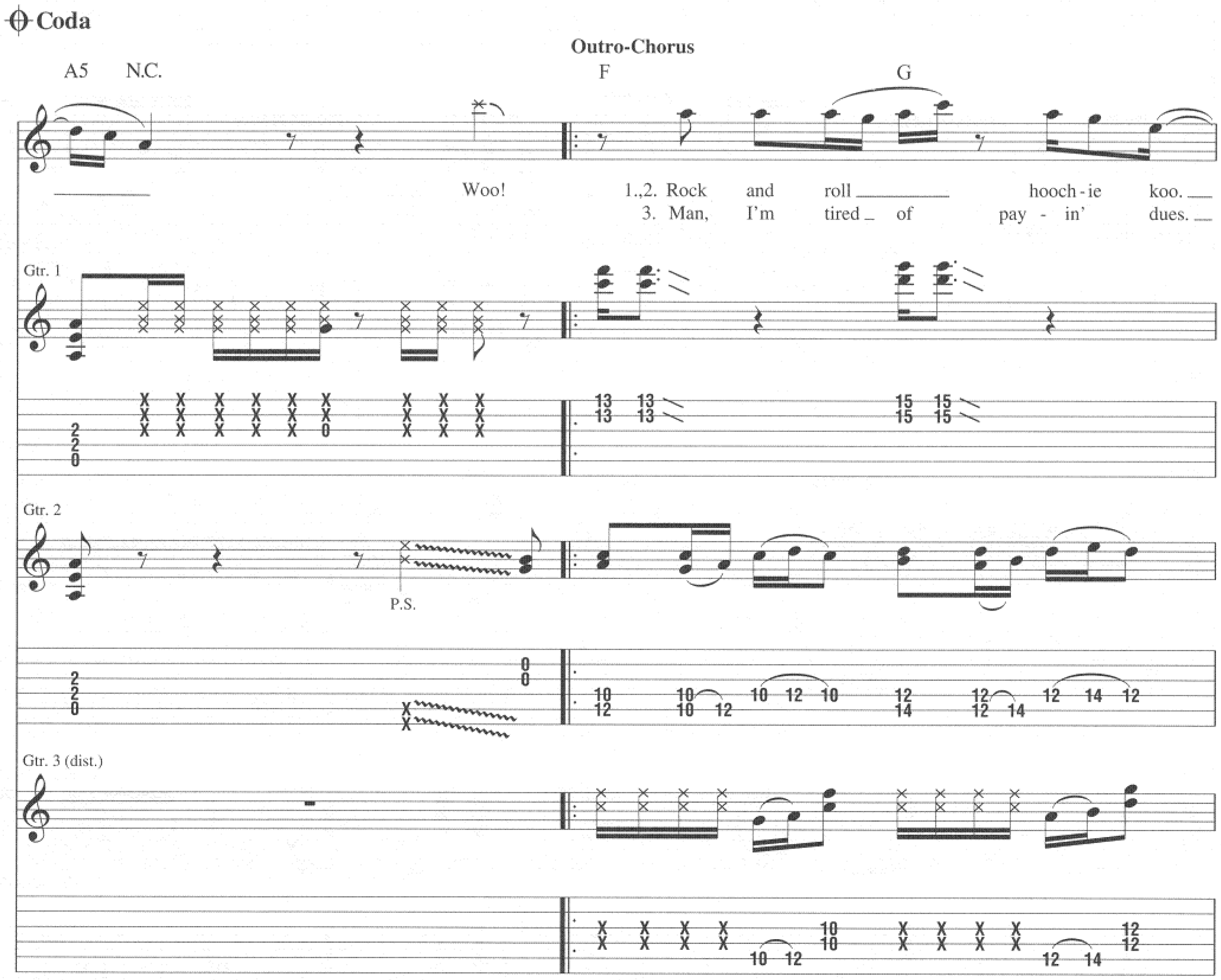

Gtrs. 1 & 2: w/ Riffs A & A1
2. Mos -
Verse
Gtr. 2: w/ Rhy. Fig. 1A
A C5 D5 C5 N.C.
qui - toes start - ed buz - zin' 'bout this time of year. I'm
hope you all know what I'm talk - in' a - bout. The way you
Gtr. 1
A5 C5 D5 C5 N.C.
go - in' 'round back, said she'd meet me there. We were
wig - gle that thing real - ly knocks me out. Get - tin'
A5 C5 D5 C5 N.C.
rol - lin' in the grass, it was be - hind the barn. Well, my
high all the time, hope you all are too. Come
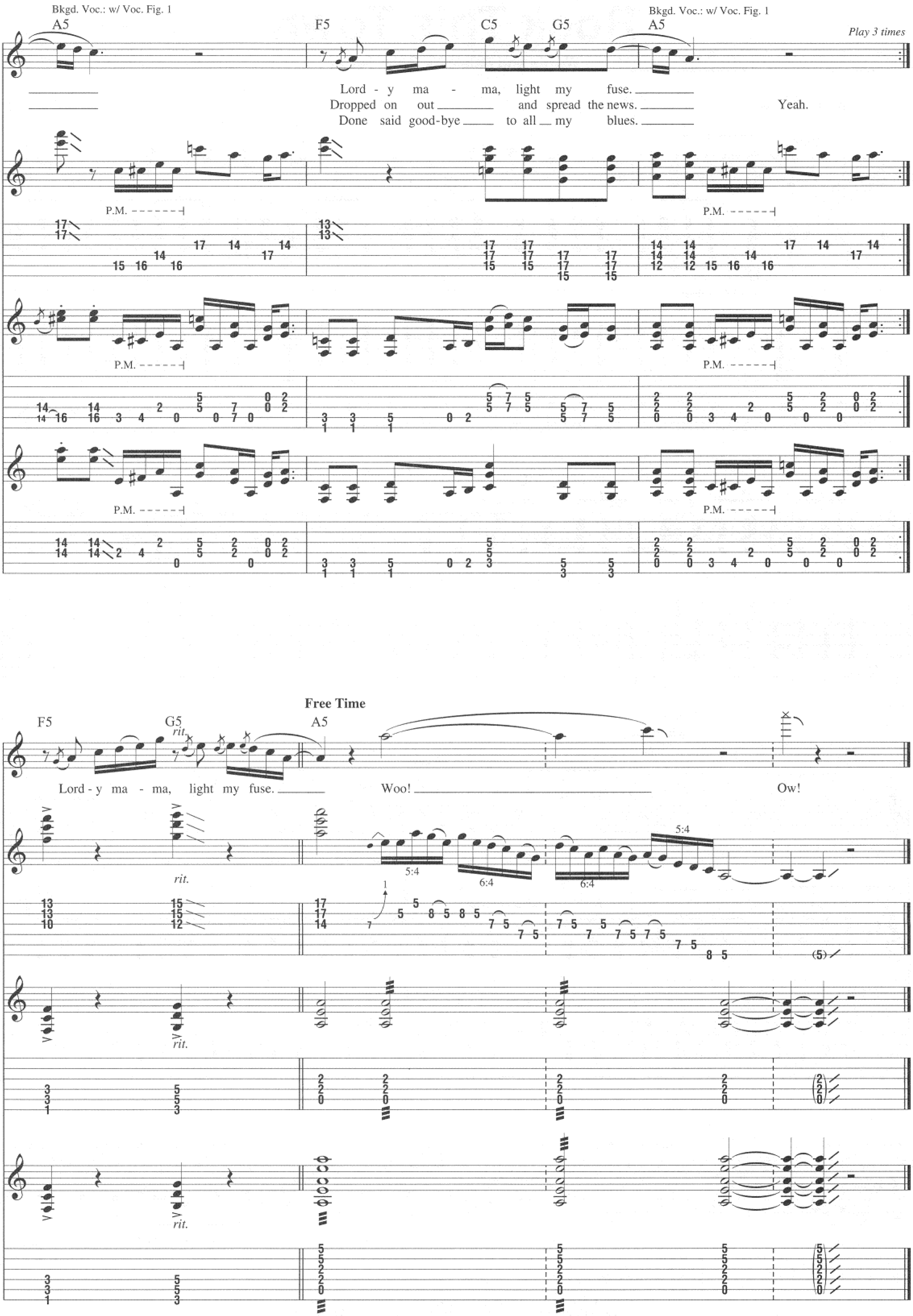

Gtr. 1: w/ Fill 1, 2nd time
A5 C5 D5 D5 N.C.
ears start - ed ring - in' like a fire a - larm.
on lit - tle 'cuz, I'm gon - na do it to you.
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Bkgd. Voc.: w/ Voc. Fig. 1
F5 G5 A5 N.C.
Rock and roll hooch - ie koo.
F5 C5 G5 A5 N.C.
Lord - y, ma - ma light my fuse.
F5 G5 A5 N.C.
Rock and roll hooch - ie koo.
To Coda
F5 B♭5 F5 C5 G5 A5 N.C.
Drop on out an' spread the news.
Gtrs. 1 & 2: w/ Riffs A & A1
Yeah, some - bod - y said "Keep on rock - in'." Ow!
Fill 1
Gtr. 1
8va


Guitar Solo
A5
C5
D5
Gtr. 1
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 3
6:4
8va
loco
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 2: w/ Rhy. Fig. 3A


A5
C
D
A5
C
D
Gtr. 1
let ring
Gtr. 2
A5
C
D
A5
C
D
A5
C
D
A5
C
D
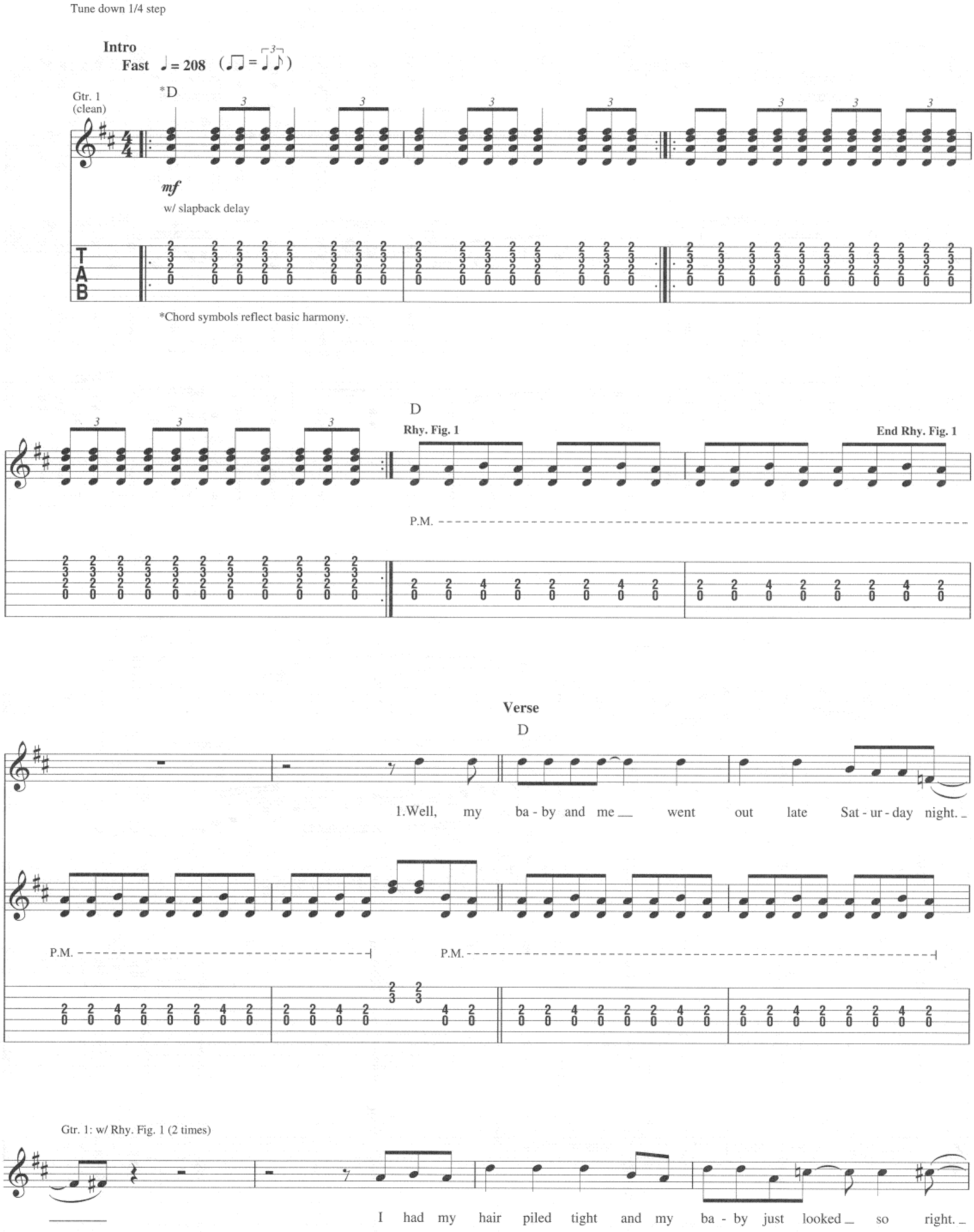

D.S. al Coda
A5
C
D
A5
C
D
3. I
1/4
1/4
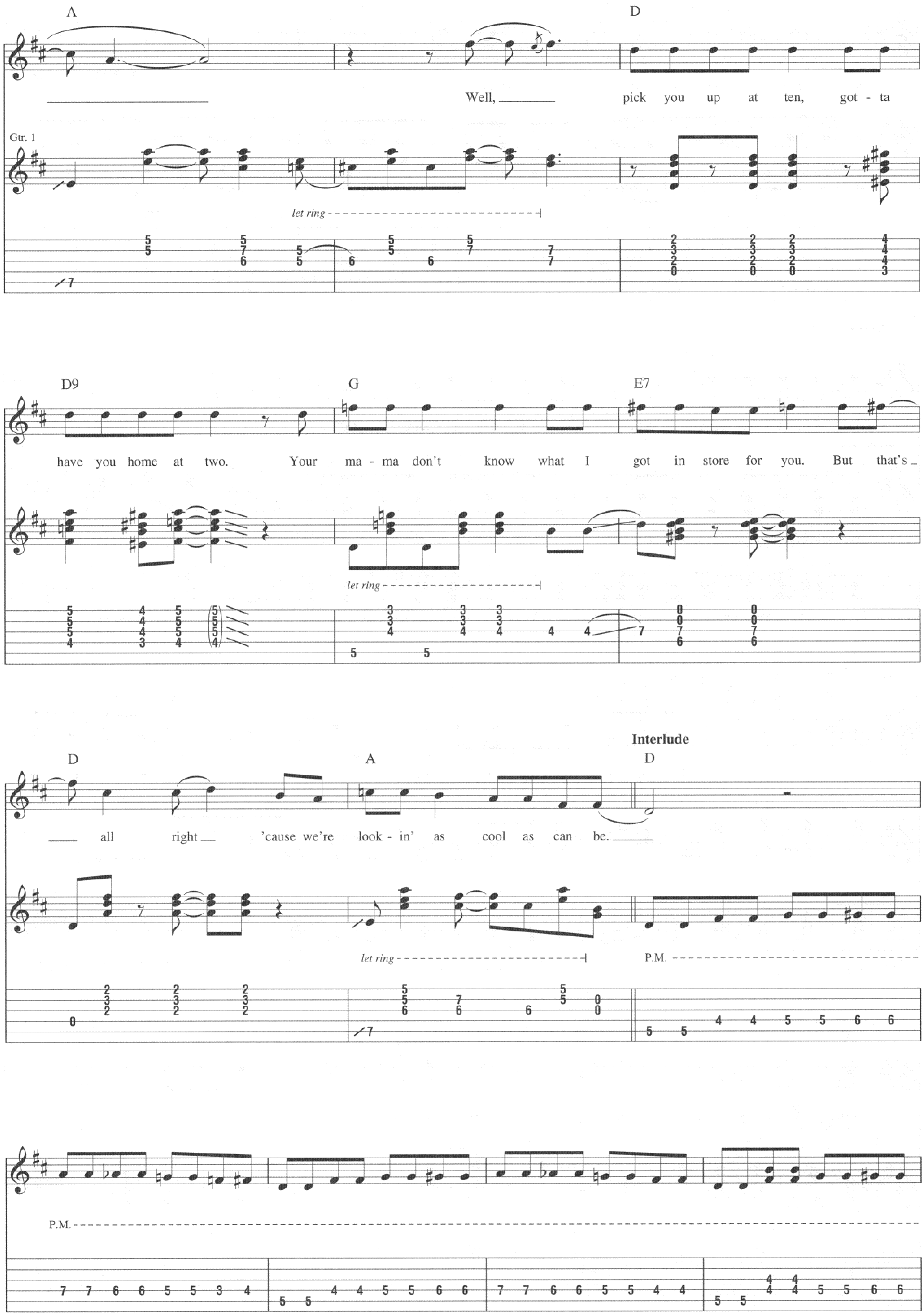

Coda
Outro-Chorus
A5
N.C.
F
G
Woo!
1.,2. Rock and roll hooch - ie koo.
3. Man, I'm tired of pay - in' dues.
Gtr. 1
Gtr. 2
P.S.
Gtr. 3 (dist.)
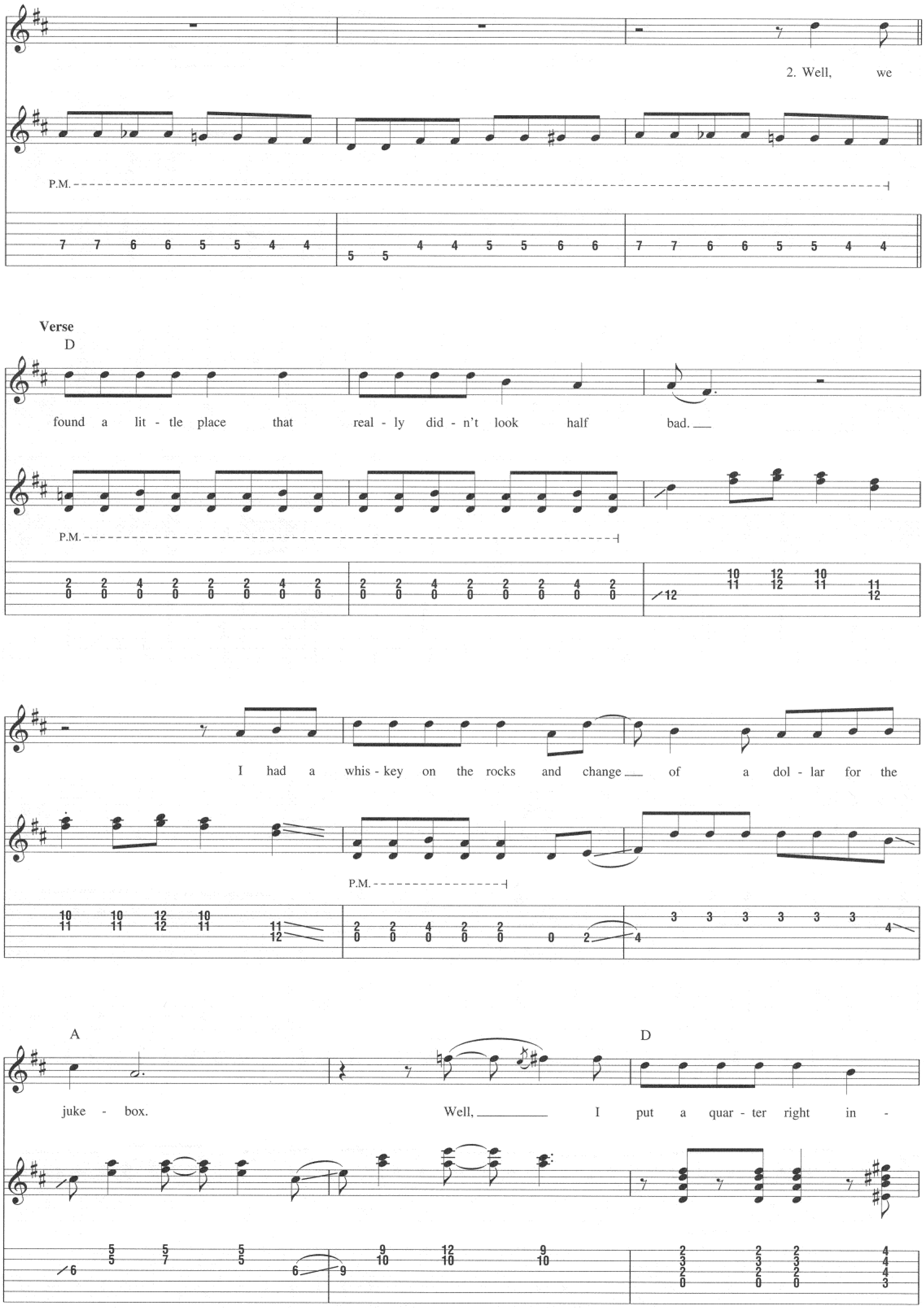

Bkgd. Voc.: w/ Voc. Fig. 1
A5
F5
C5
G5
Bkgd. Voc.: w/ Voc. Fig. 1
A5
Play 3 times
Lord - y ma - ma, light my fuse.
Dropped on out and spread the news. Yeah.
Done said good-bye to all my blues.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
F5
G5
rit.
Free Time
A5
Lord - y ma - ma, light my fuse.
Woo!
Ow!
rit.
5:4
6:4
6:4
5:4
rit.
rit.
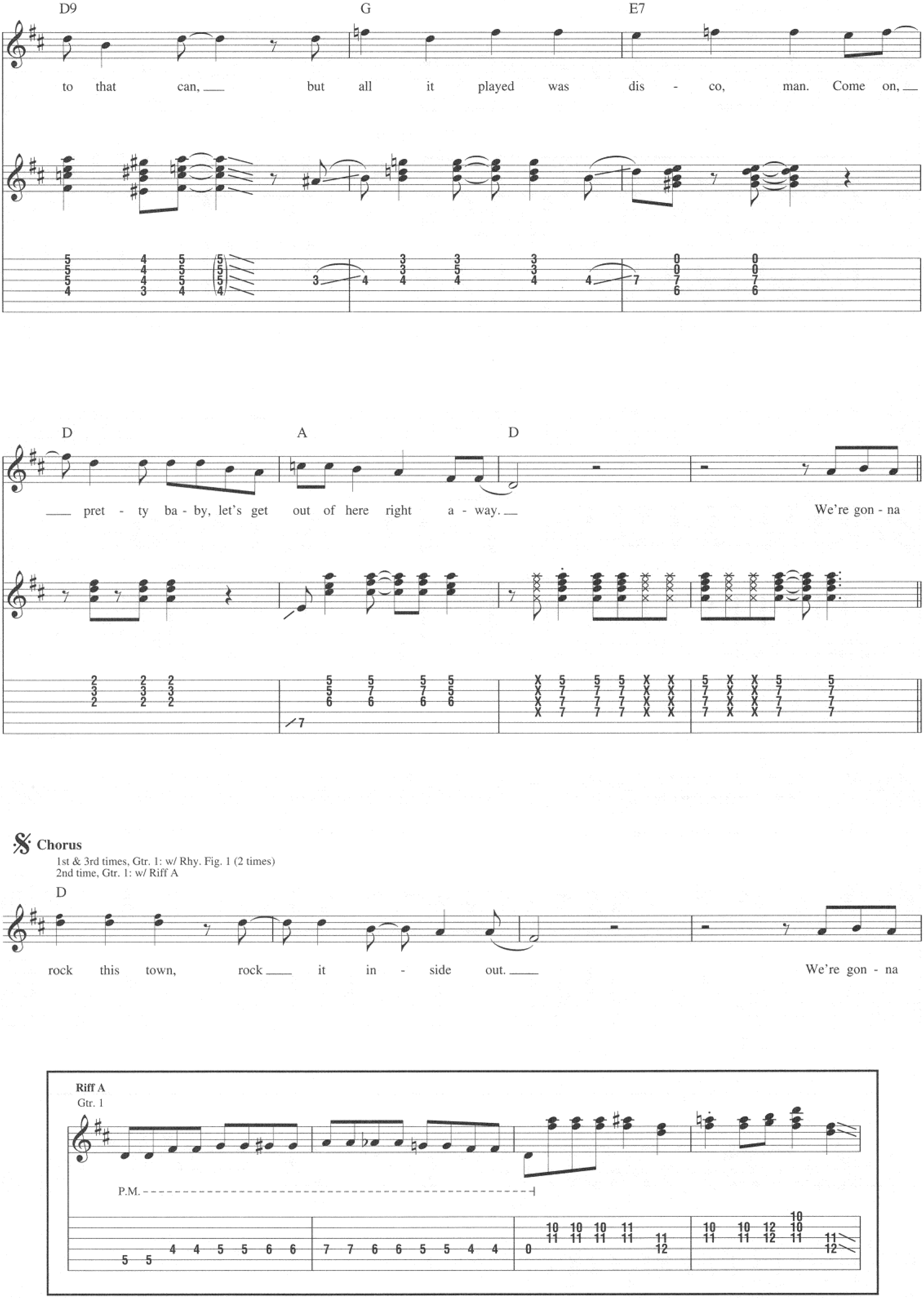
Rock This Town

Words and Music by Brian Setzer
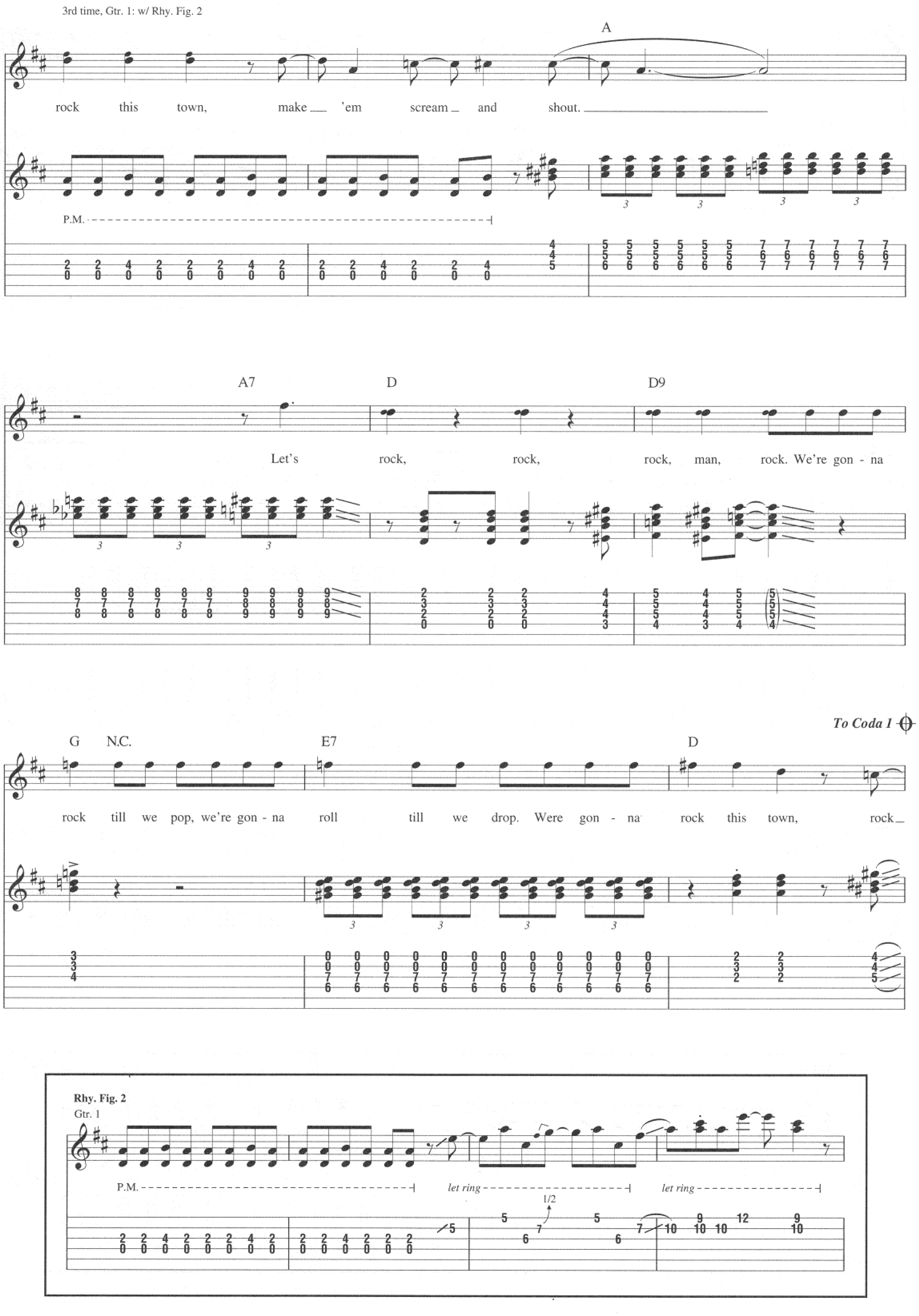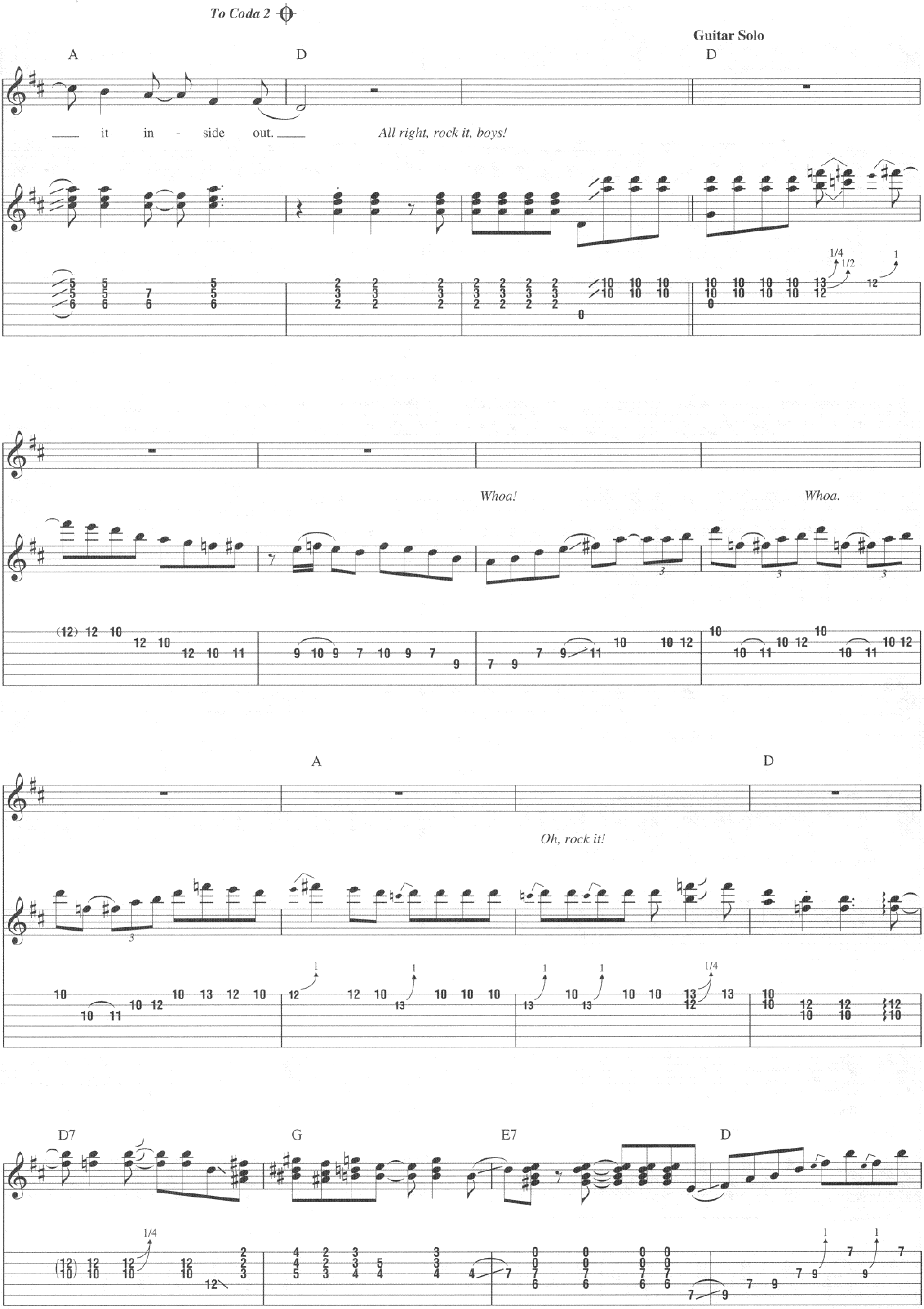



A
D
Well, pick you up at ten, got - ta
Gtr. 1
let ring
D9
G
E7
have you home at two. Your ma - ma don't know what I got in store for you. But that's
let ring
Interlude
D
A
D
all right 'cause we're look - in' as cool as can be.
let ring
P.M.
P.M.


2. Well, we
P.M.
Verse
D
found a lit - tle place that real - ly did - n't look half bad.
P.M.
I had a whis - key on the rocks and change of a dol - lar for the
P.M.
A
juke - box.
Well,
D
I put a quar - ter right in -
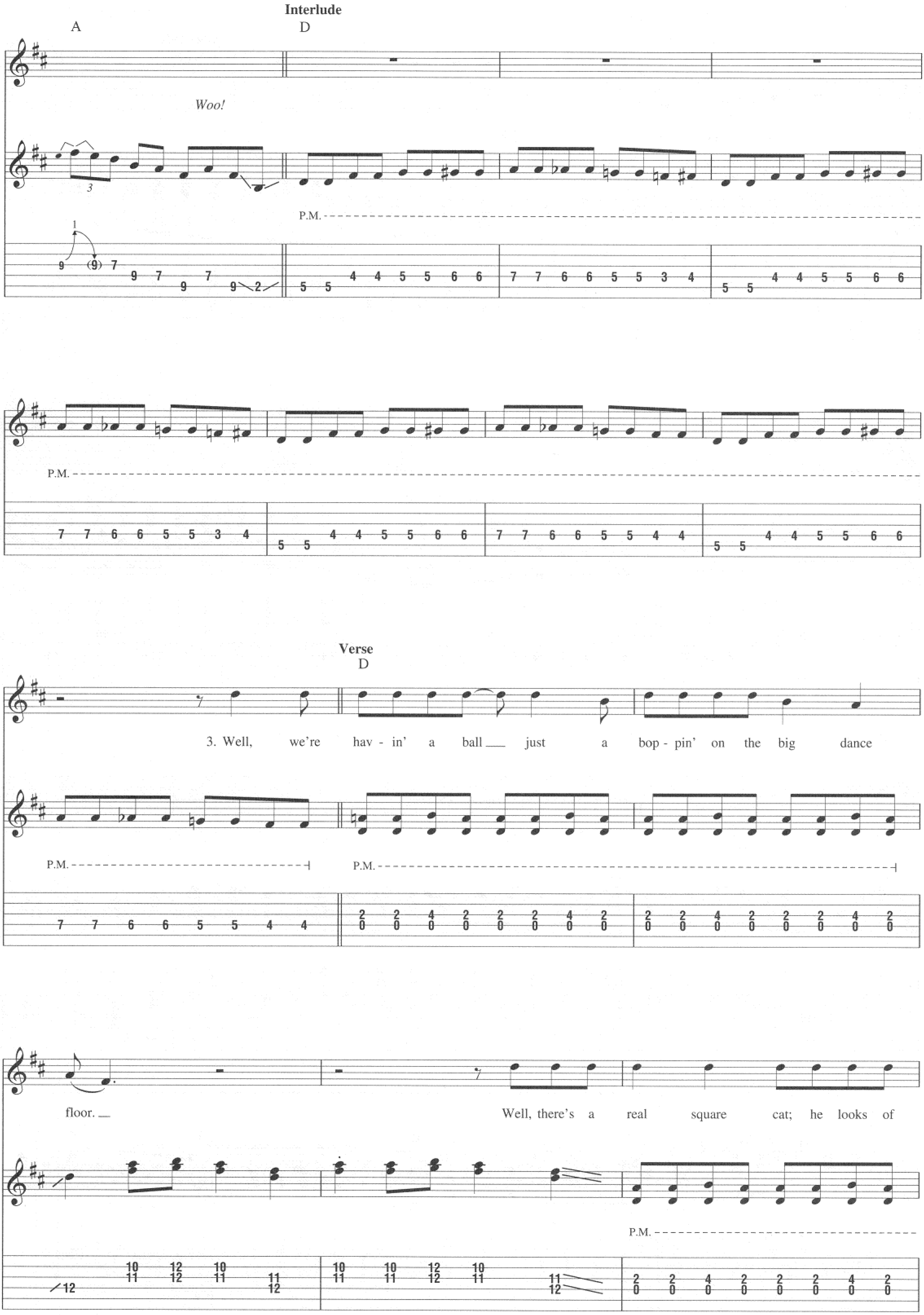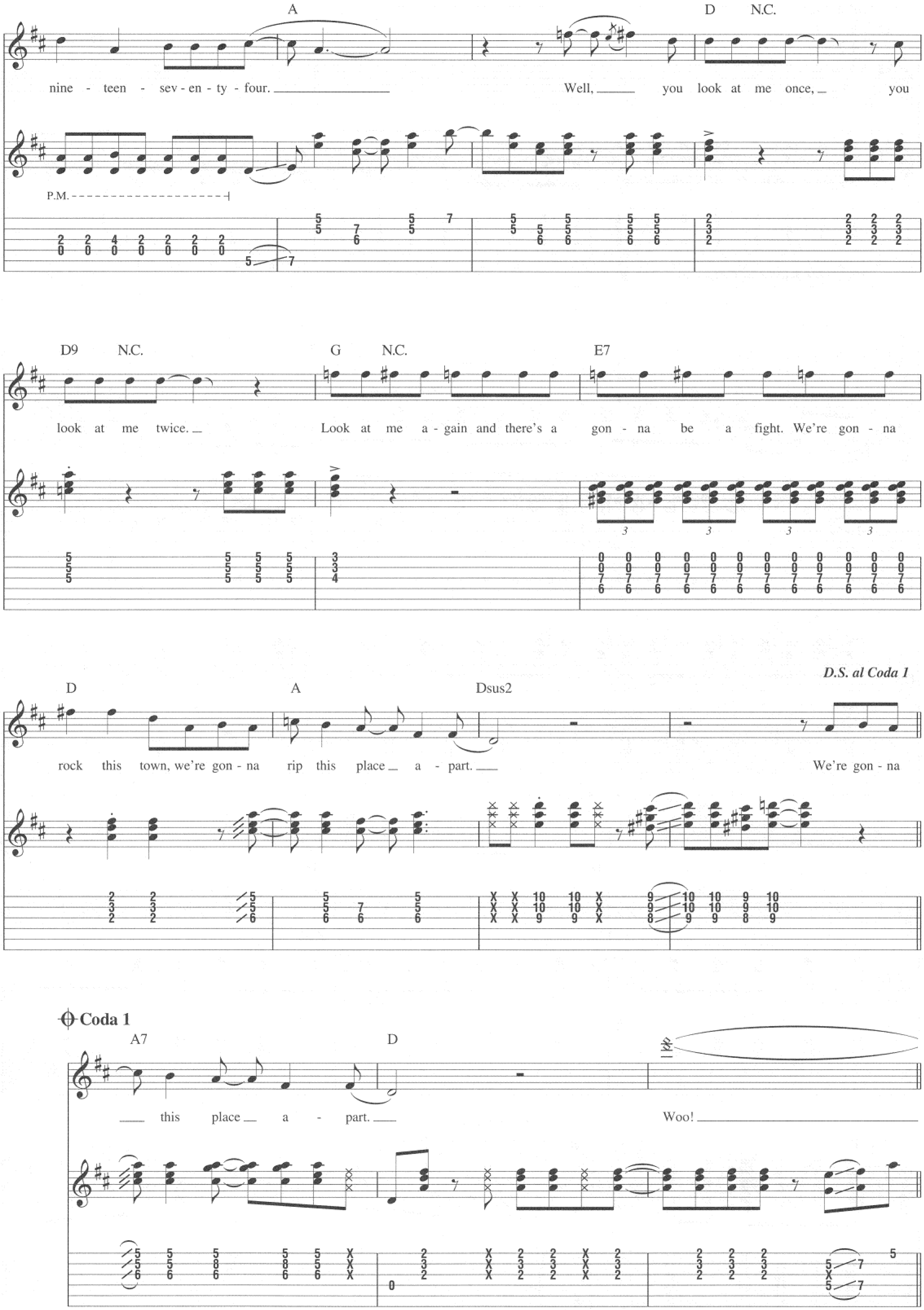


D9 G E7
to that can, but all it played was dis - co, man. Come on,
D A D
pret - ty ba - by, let's get out of here right a - way. We're gon - na
Chorus
1st & 3rd times, Gtr. 1: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr. 1: w/ Riff A
D
rock this town, rock it in - side out. We're gon - na
Riff A
Gtr. 1
P.M.


3rd time, Gtr. 1: w/ Rhy. Fig. 2
A
rock this town, make 'em scream and shout.
P.M.
A7 D D9
Let's rock, rock, rock, man, rock. We're gon - na
To Coda 1
G N.C. E7 D
rock till we pop, we're gon - na roll till we drop. Were gon - na rock this town, rock
Rhy. Fig. 2
Gtr. 1
P.M.
let ring
let ring
1/2

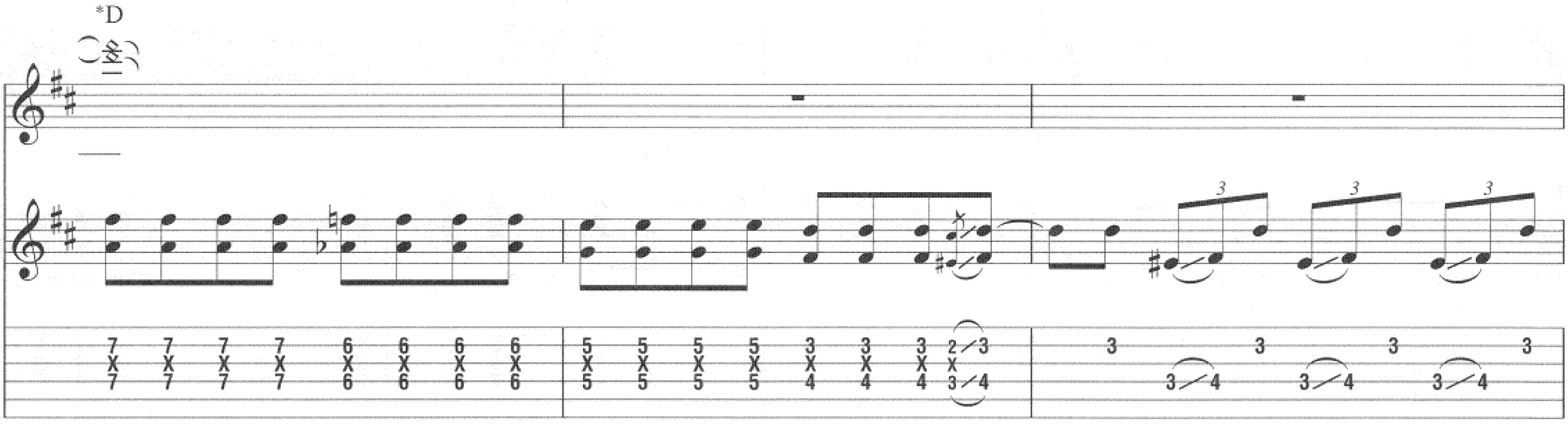


To Coda 2
Guitar Solo
A
D
D
it in - side out.
All right, rock it, boys!
Whoa!
Whoa.
A
D
Oh, rock it!
D7
G
E7
D
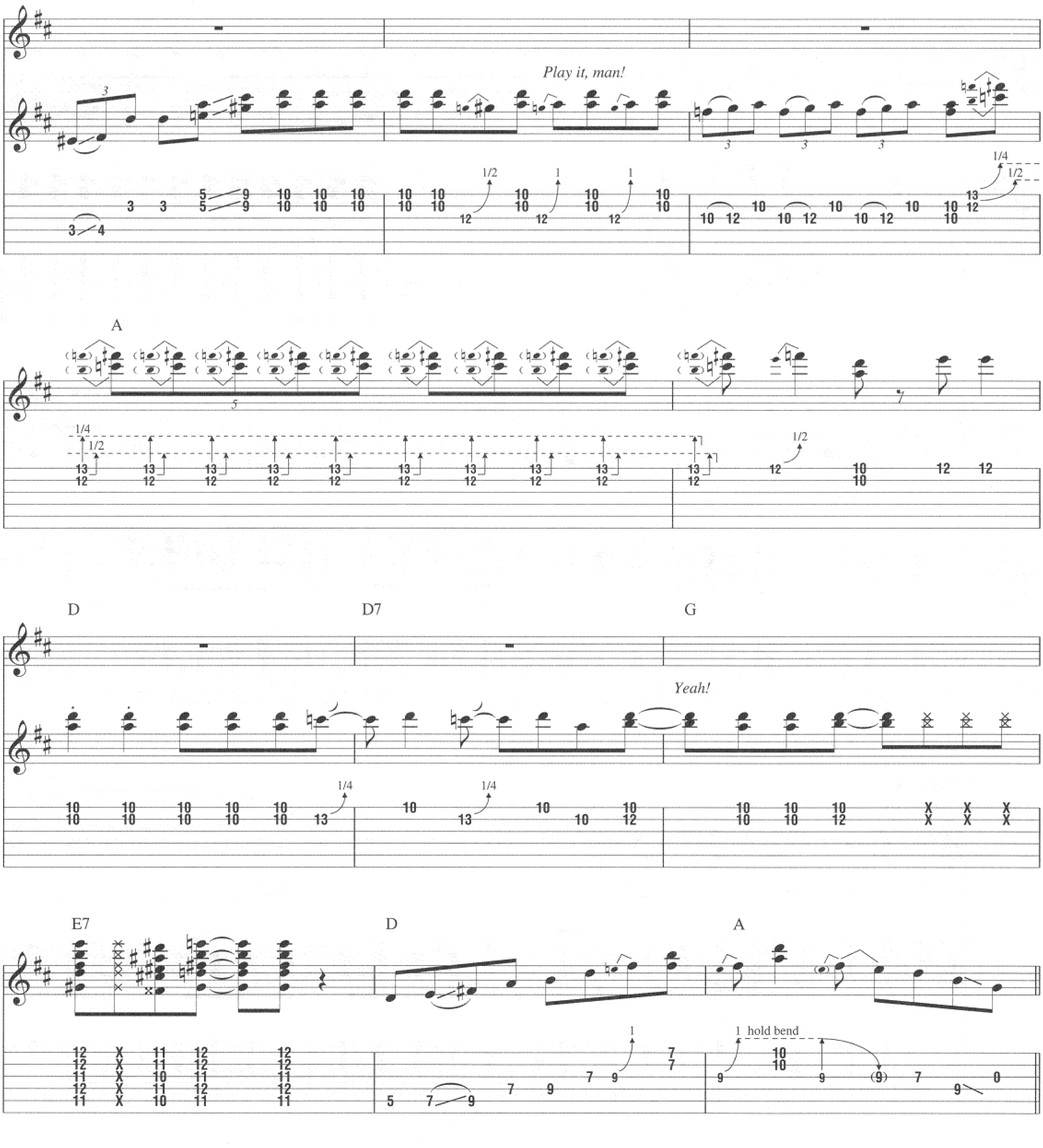

Interlude
A
D
Woo!
P.M.
Verse
D
3. Well, we're hav - in' a ball ___ just a bop - pin' on the big dance
floor. ___
Well, there's a real square cat; he looks of


A
D N.C.
nine - teen - sev - en - ty - four.
Well, you look at me once, you
P.M.
D9 N.C.
G N.C.
E7
look at me twice.
Look at me a - gain and there's a gon - na be a fight. We're gon - na
D.S. al Coda 1
D
A
Dsus2
rock this town, we're gon - na rip this place a - part.
We're gon - na
Coda 1
A7
D
this place a - part.
Woo!

Guitar Solo



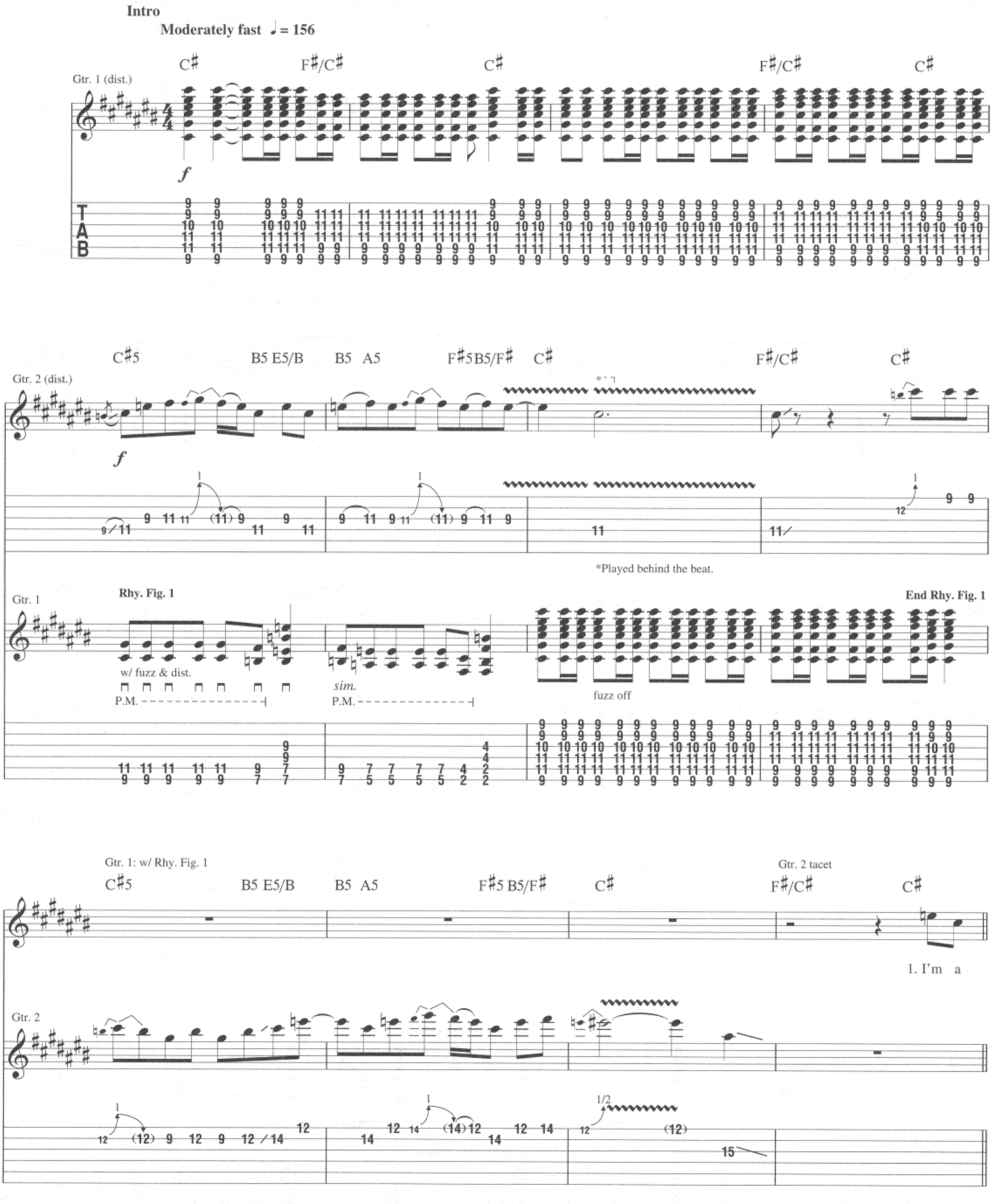
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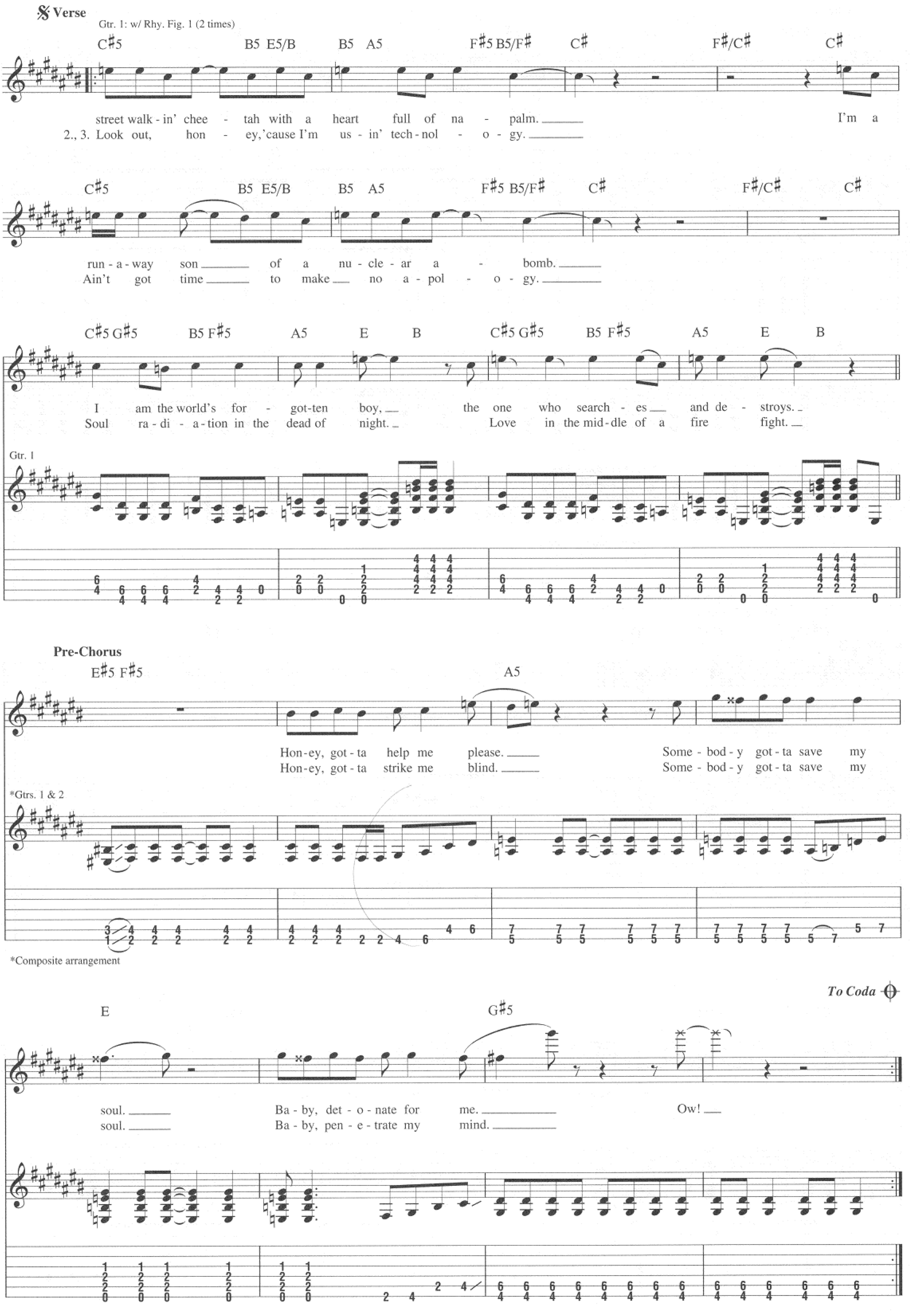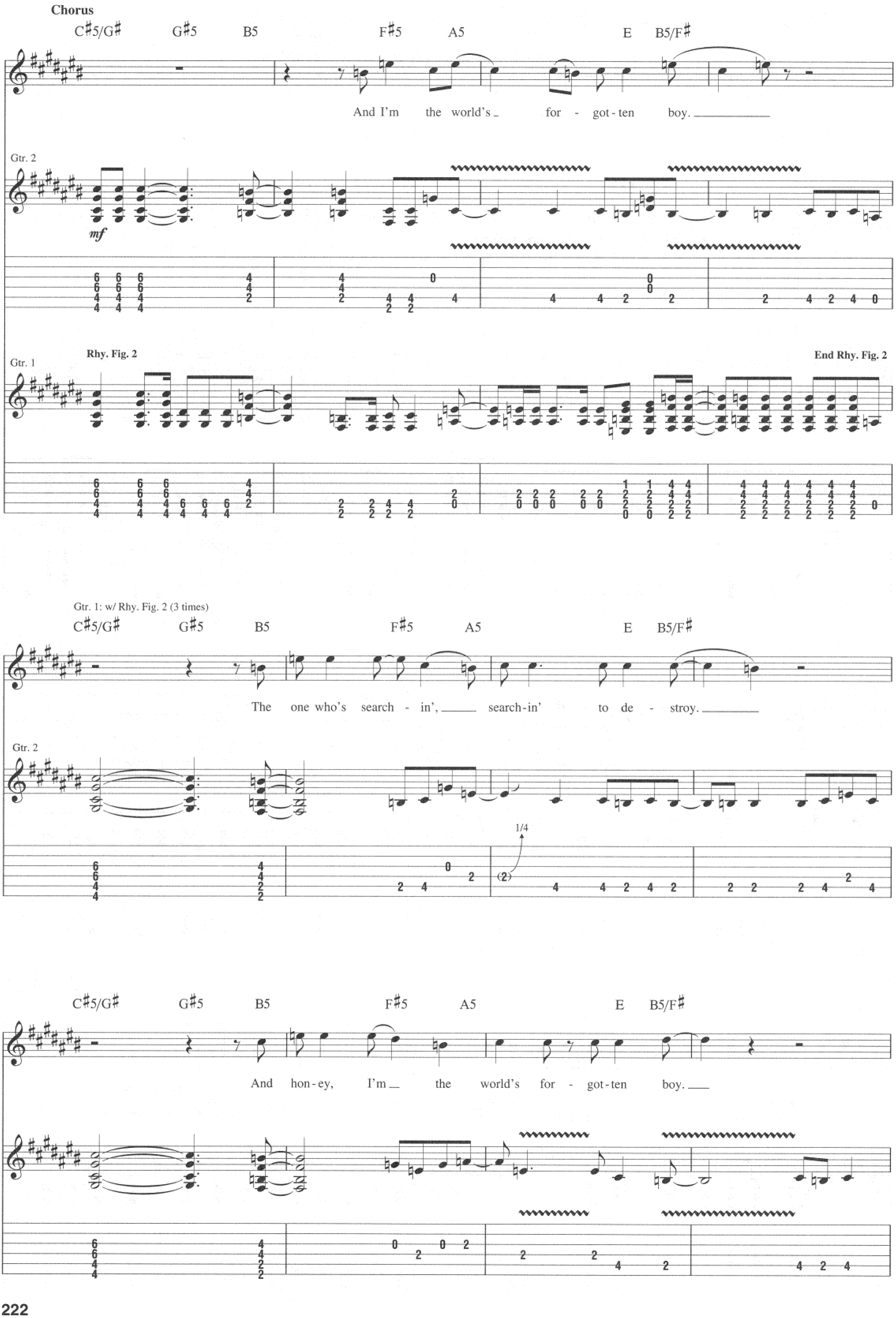



Interlude
D
1., 2., 3.
4.
D.S. al Coda 2
We're gon - na
P.M.
Coda 2
D
We're gon - na rock this town, rock
P.M.
1.
A
it in - side out.
2.
A
it in - side out.
N.C.
1/4
Free time
D6/9
8va
Woo!
w/ bar
N.C.
-1/2
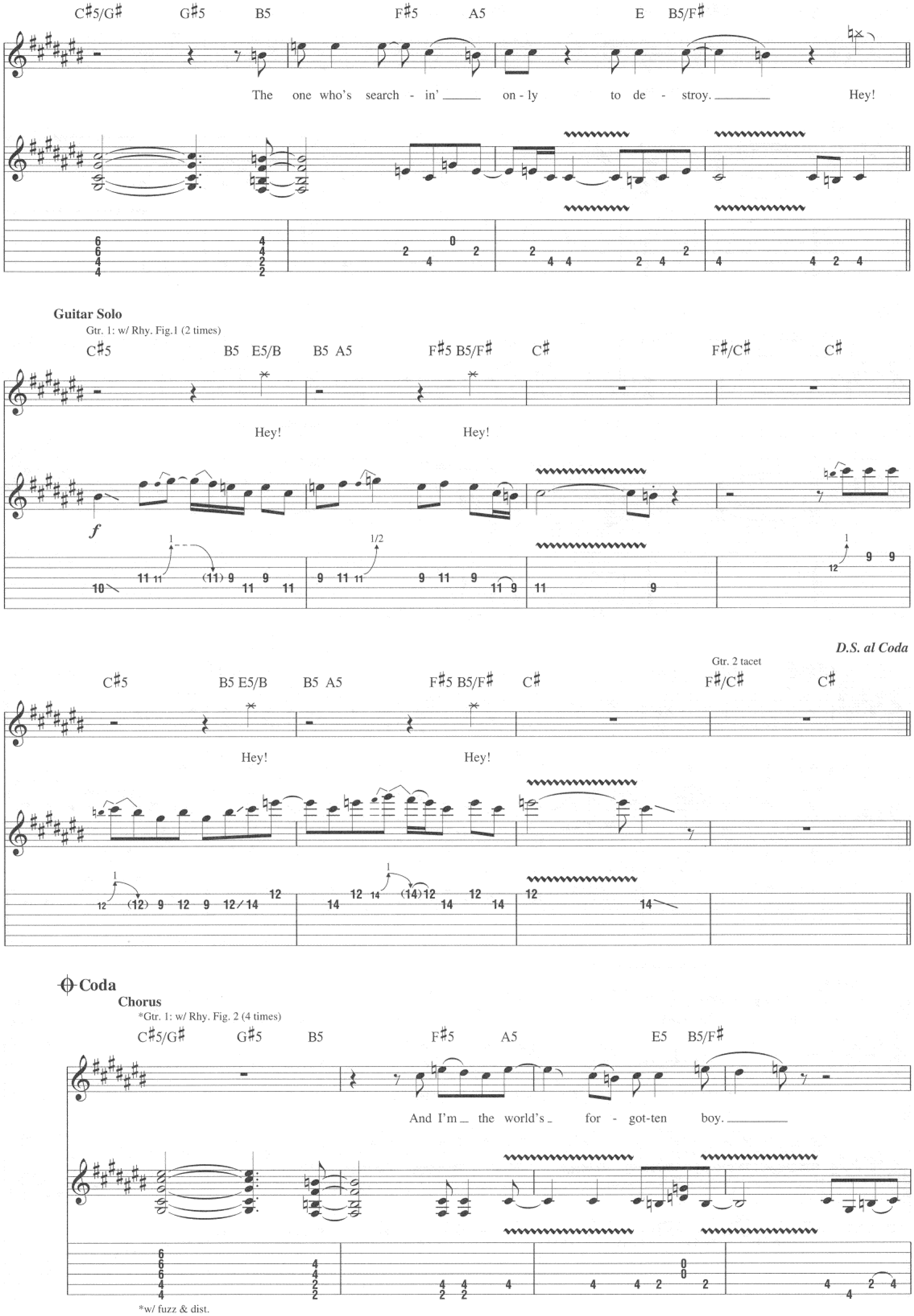
Search and Destroy
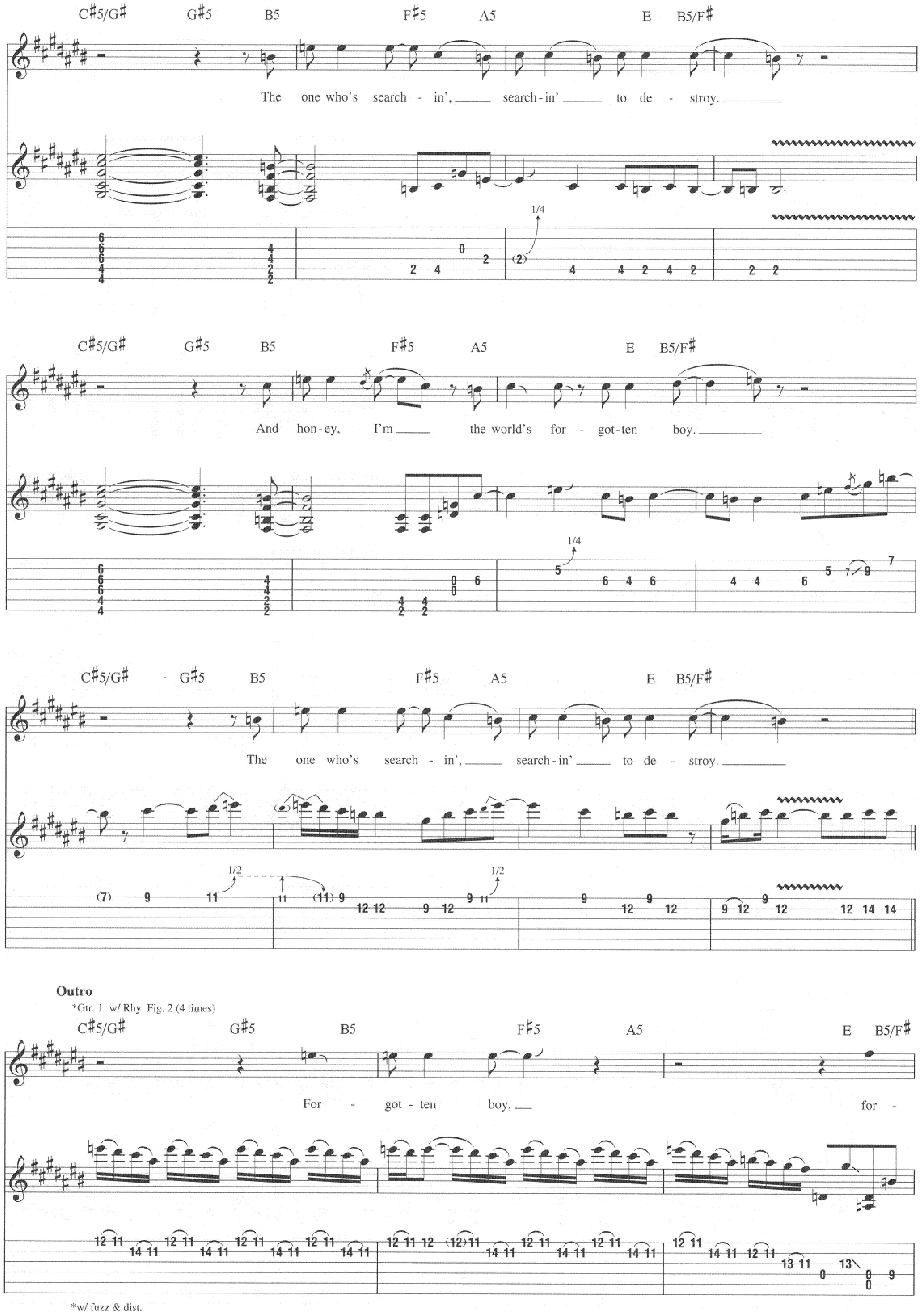
Words and Music by Iggy Pop and James Williamson
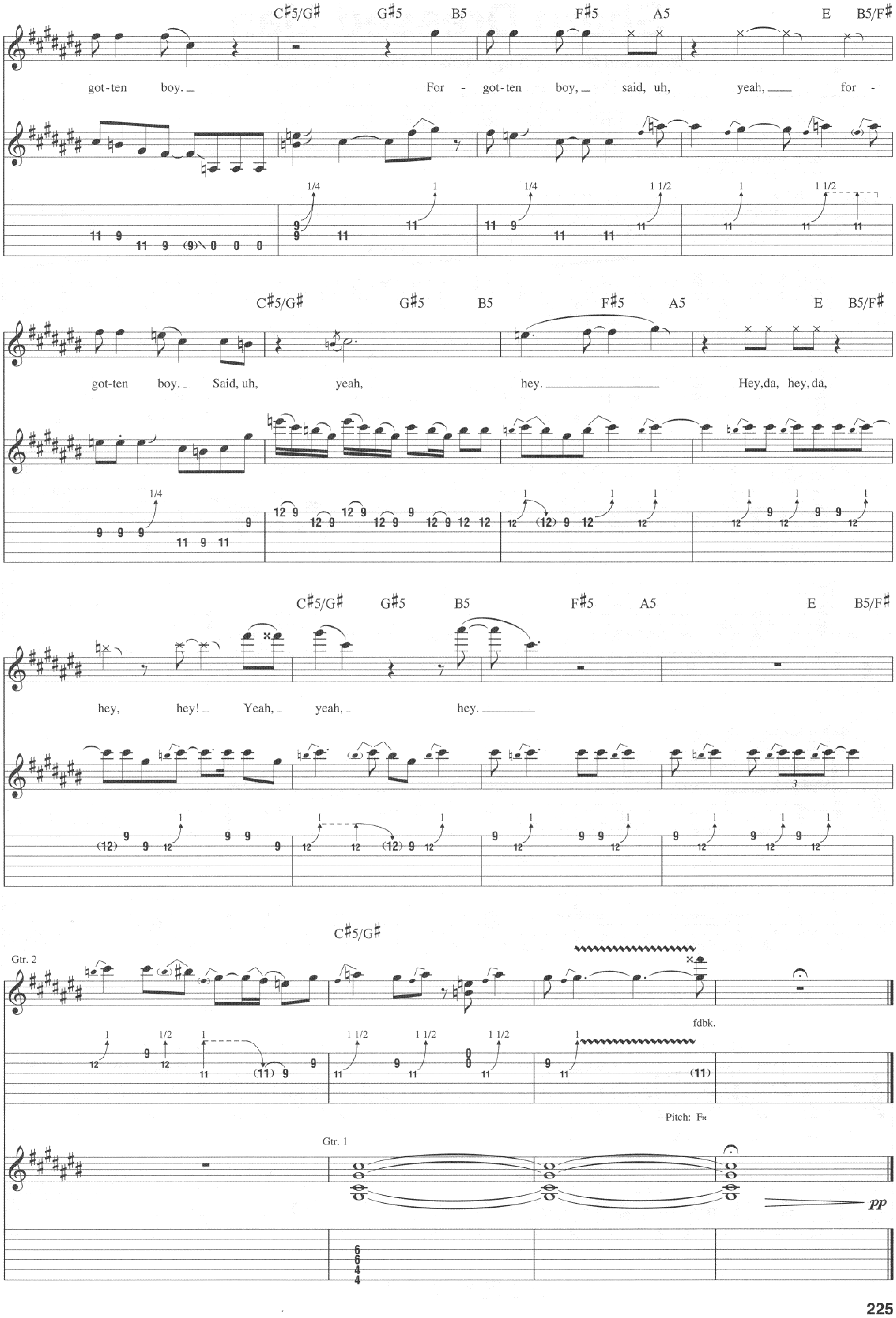



Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
C♯5 B5 E5/B B5 A5 F♯5 B5/F♯ C♯ F♯/C♯ C♯
street walk - in' chee - tah with a heart full of na - palm. I'm a
2., 3. Look out, hon - ey, 'cause I'm us - in' tech - nol - o - gy.
C♯5 B5 E5/B B5 A5 F♯5 B5/F♯ C♯ F♯/C♯ C♯
run - a - way son of a nu - cle - ar a - bomb.
Ain't got time to make no a - pol - o - gy.
C♯5 G♯5 B5 F♯5 A5 E B C♯5 G♯5 B5 F♯5 A5 E B
I am the world's for - got - ten boy, the one who search - es and de - stroys.
Soul ra - di - a - tion in the dead of night. Love in the mid - dle of a fire fight.
Gtr. 1
Pre-Chorus
E♯5 F♯5 A5
Hon - ey, got - ta help me please. Some - bod - y got - ta save my
Hon - ey, got - ta strike me blind. Some - bod - y got - ta save my
*Gtrs. 1 & 2
*Composite arrangement
To Coda
E G♯5
soul. Ba - by, det - o - nate for me. Ow!
soul. Ba - by, pen - e - trate my mind.


Chorus
C#5/G# G#5 B5 F#5 A5 E B5/F#
And I'm the world's for - got - ten boy.
Gtr. 2
mf
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2 (3 times)
C#5/G# G#5 B5 F#5 A5 E B5/F#
The one who's search - in', search - in' to de - stroy.
Gtr. 2
1/4
C#5/G# G#5 B5 F#5 A5 E B5/F#
And hon - ey, I'm the world's for - got - ten boy.

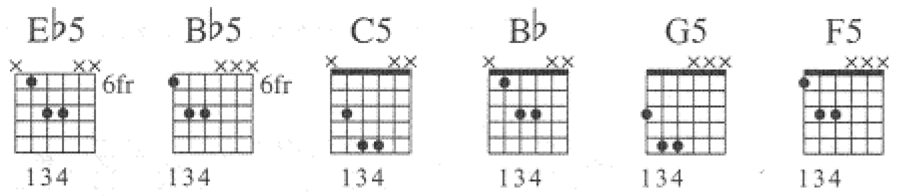

C♯5/G♯ G♯5 B5 F♯5 A5 E B5/F♯
The one who's search - in' on - ly to de - stroy. Hey!
Guitar Solo
Gtr. 1: w/ Rhy. Fig.1 (2 times)
C♯5 B5 E5/B B5 A5 F♯5 B5/F♯ C♯ F♯/C♯ C♯
Hey! Hey!
f
D.S. al Coda
Gtr. 2 tacet
C♯5 B5 E5/B B5 A5 F♯5 B5/F♯ C♯ F♯/C♯ C♯
Hey! Hey!
Coda
Chorus
*Gtr. 1: w/ Rhy. Fig. 2 (4 times)
C♯5/G♯ G♯5 B5 F♯5 A5 E5 B5/F♯
And I'm the world's for - got-ten boy.
*w/ fuzz & dist.


C♯5/G♯ G♯5 B5 F♯5 A5 E B5/F♯
The one who's search - in', search-in' to de - stroy.
1/4
C♯5/G♯ G♯5 B5 F♯5 A5 E B5/F♯
And hon-ey, I'm the world's for - got-ten boy.
1/4
C♯5/G♯ G♯5 B5 F♯5 A5 E B5/F♯
The one who's search - in', search-in' to de - stroy.
1/2
1/2
Outro
*Gtr. 1: w/ Rhy. Fig. 2 (4 times)
C♯5/G♯ G♯5 B5 F♯5 A5 E B5/F♯
For - got - ten boy, for -
*w/ fuzz & dist.


C♯5/G♯ G♯5 B5 F♯5 A5 E B5/F♯
got-ten boy. For - got-ten boy, said, uh, yeah, for -
C♯5/G♯ G♯5 B5 F♯5 A5 E B5/F♯
got-ten boy. Said, uh, yeah, hey. Hey, da, hey, da,
C♯5/G♯ G♯5 B5 F♯5 A5 E B5/F♯
hey, hey! Yeah, yeah, hey.
C♯5/G♯
Gr. 2
fdbk.
Pitch: F×
Gr. 1
pp

Sharp Dressed Man

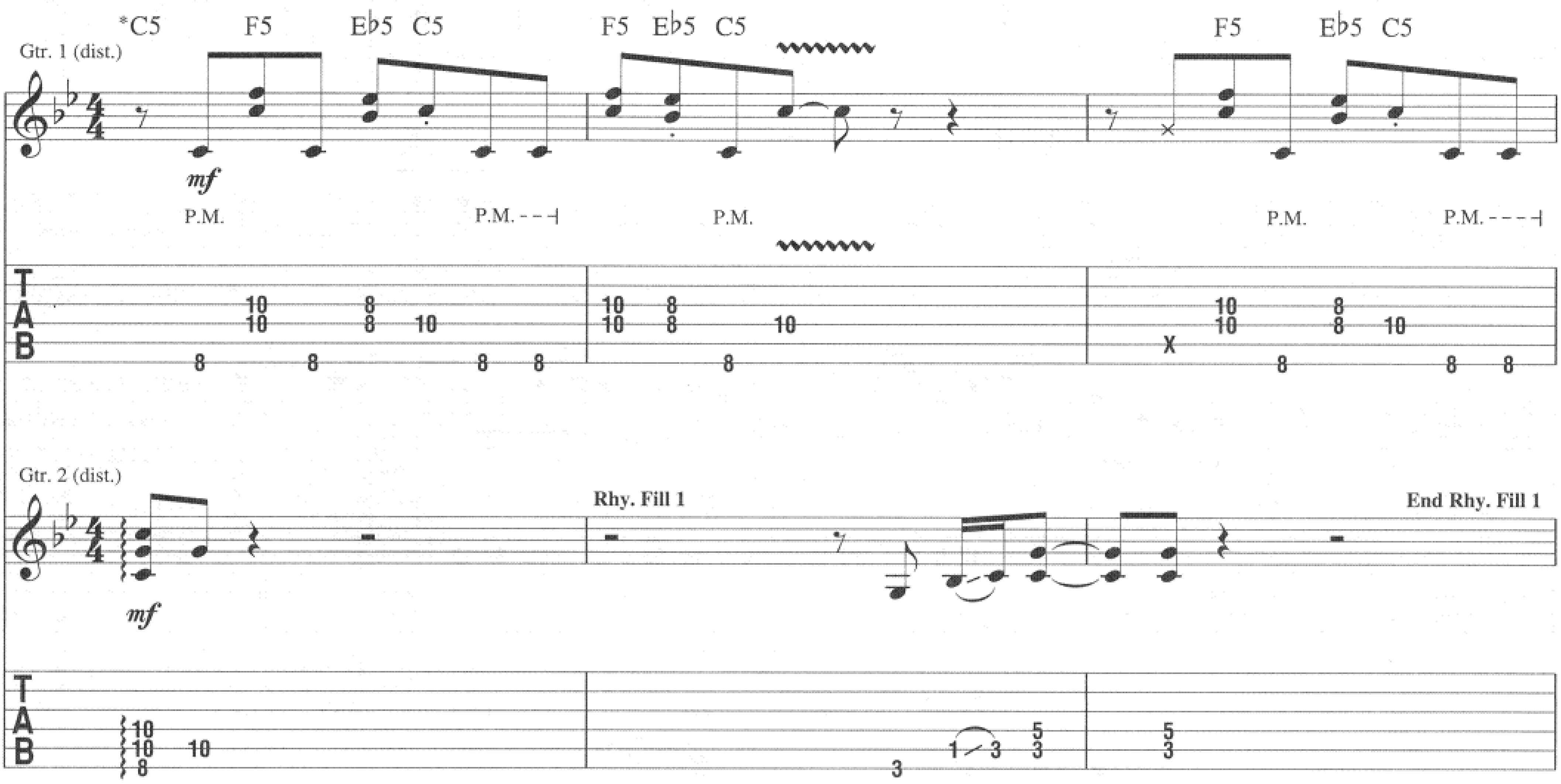
Words and Music by Billy F Gibbons, Dusty Hill and Frank Beard



Gtr. 3: Open G tuning:
(low to high) D-G-D-G-B-D

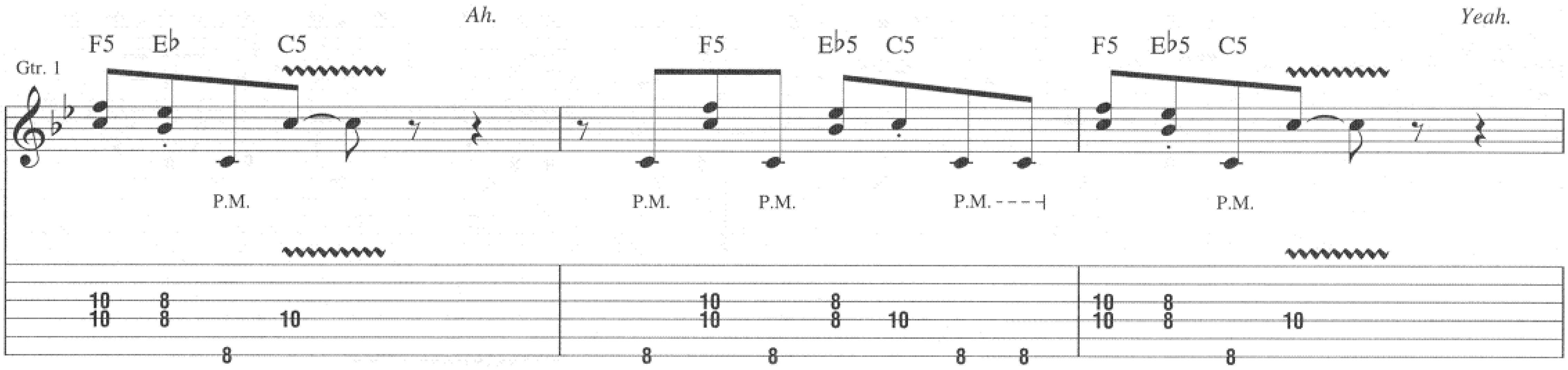
Intro

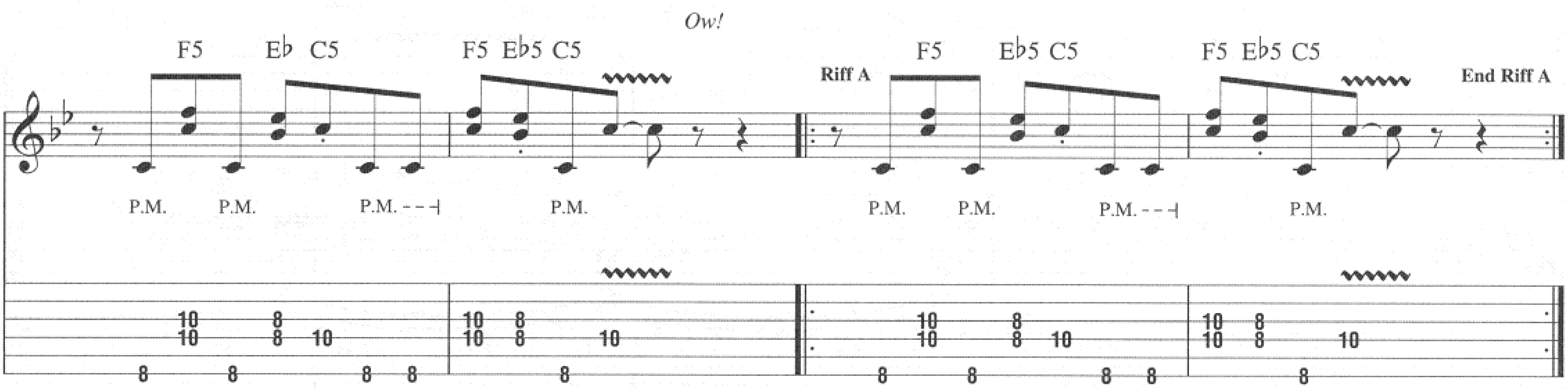
Moderately fast ♩ = 124
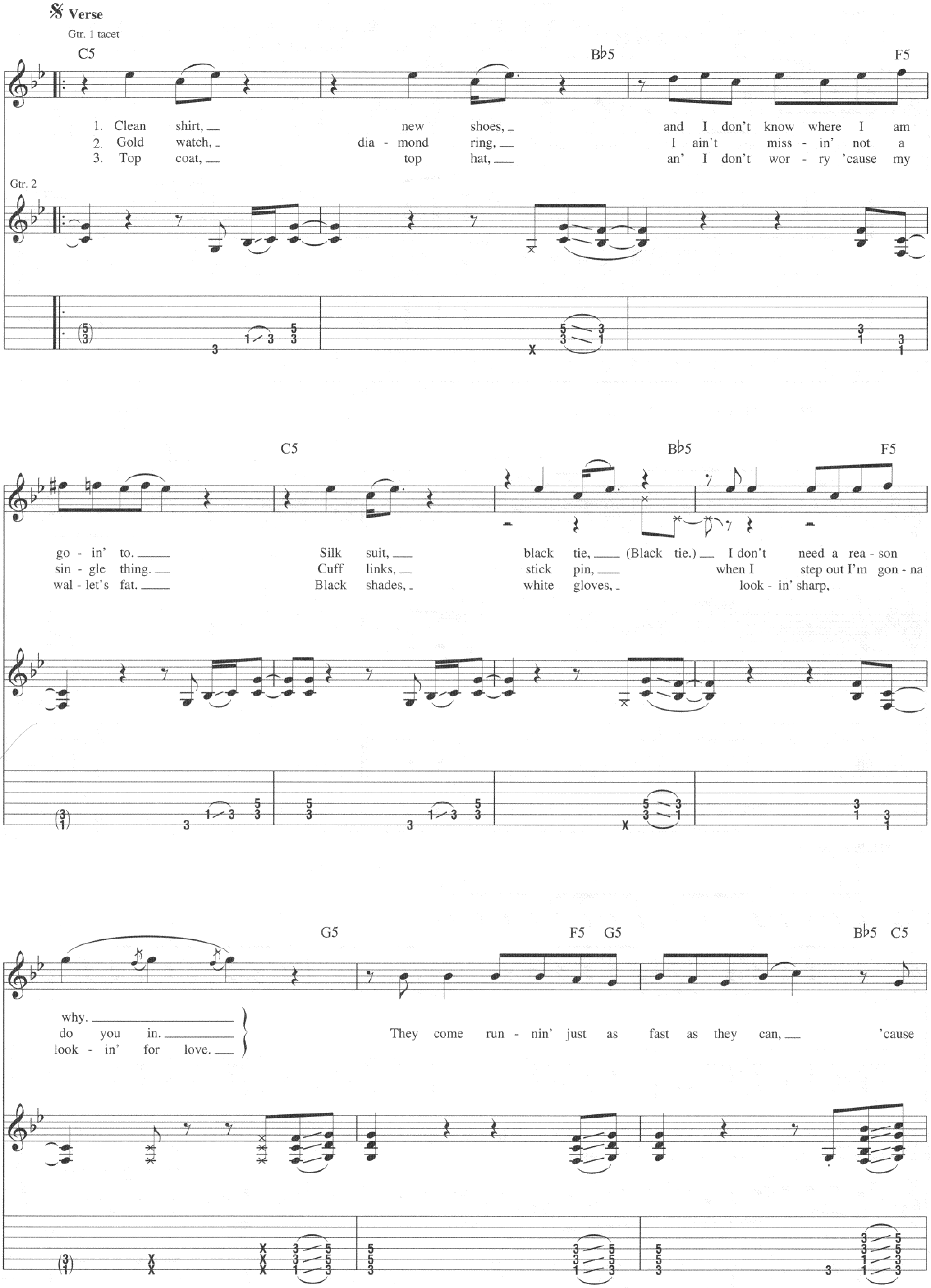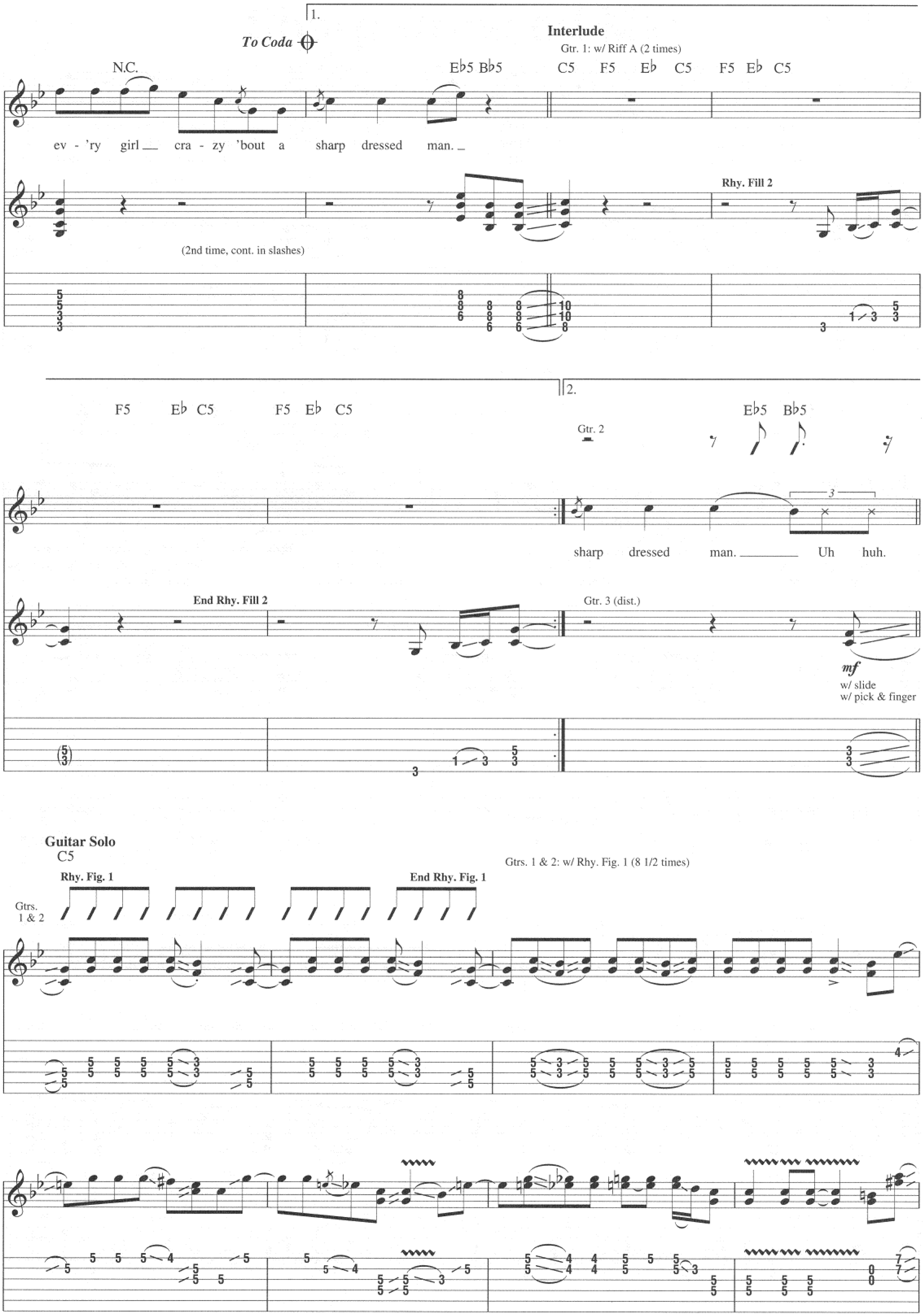


*Chord symbols reflect basic harmony.
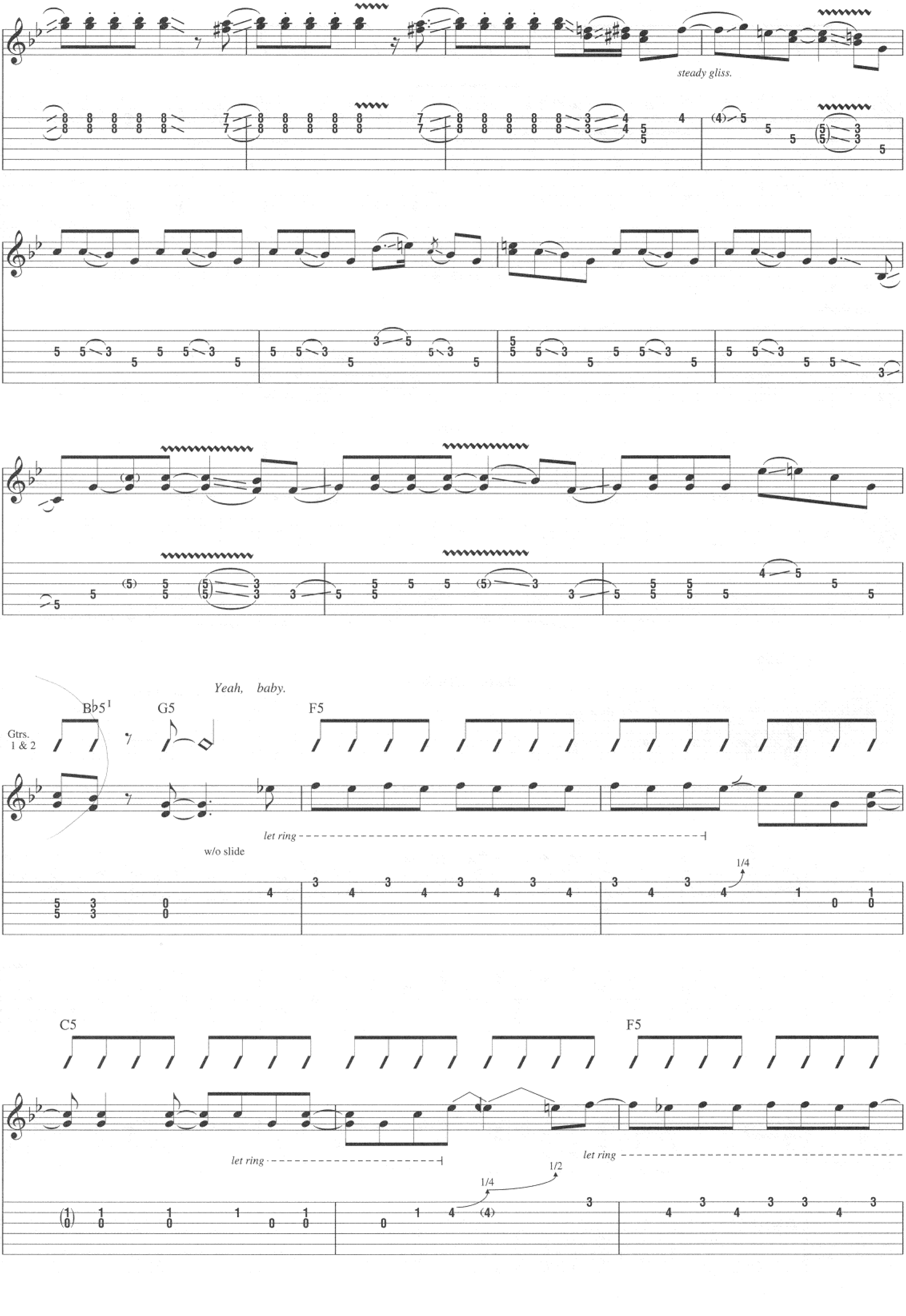
Gtr. 2: w/ Rhy. Fill 1 (4 1/2 times)
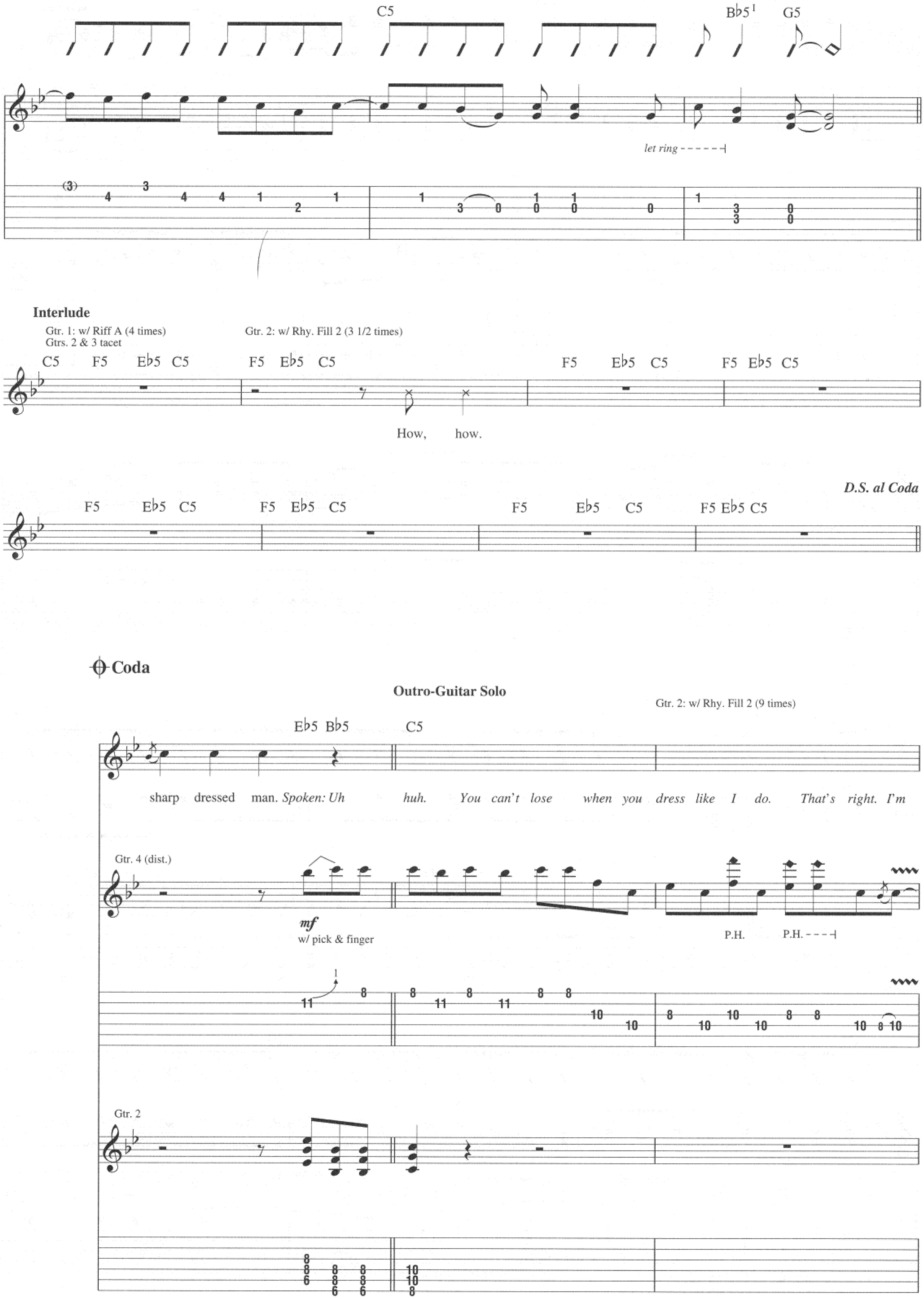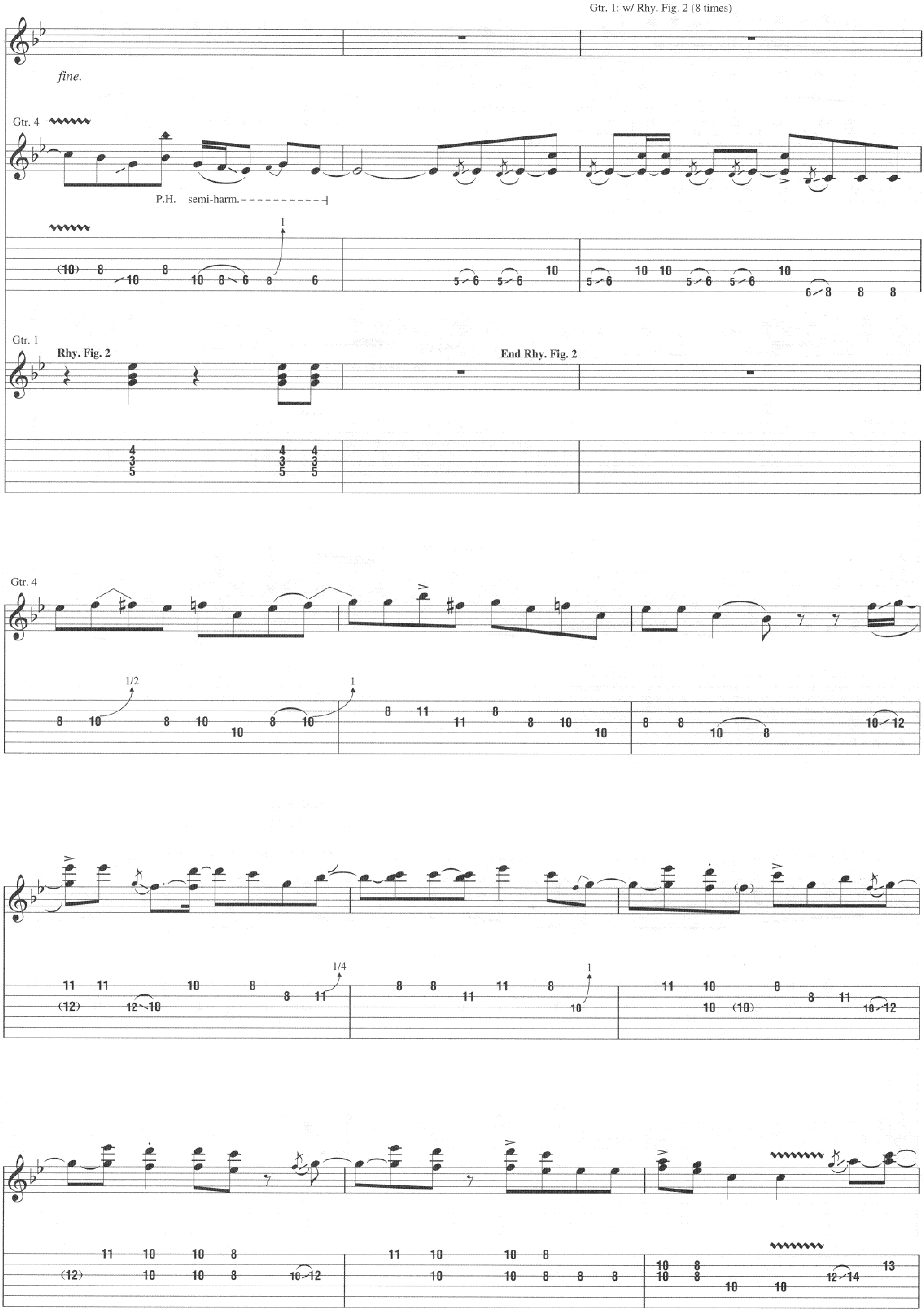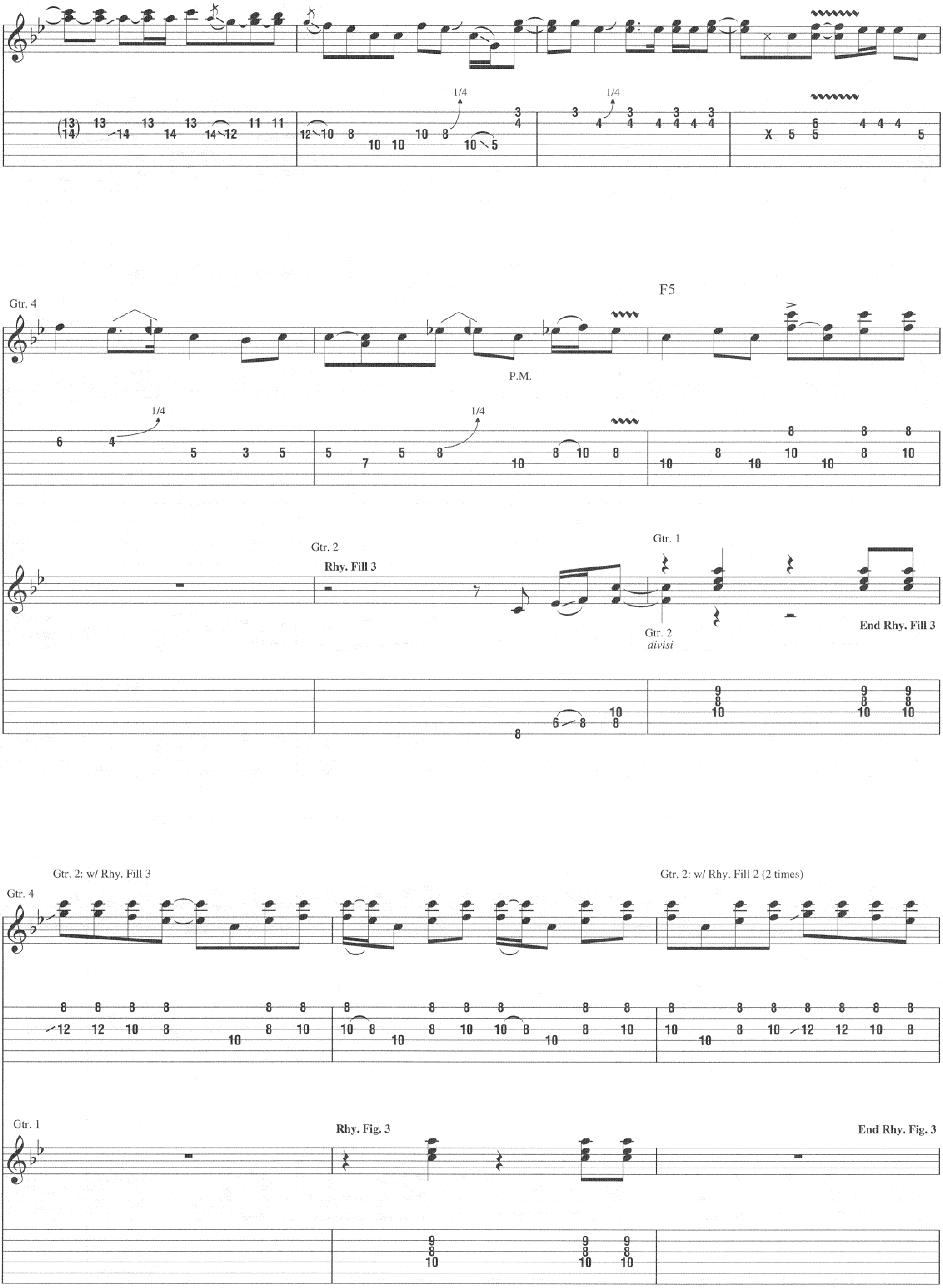





Verse
Gtr. 1 tacet
C5
Bb5
F5
1. Clean shirt, new shoes, and I don't know where I am
2. Gold watch, dia - mond ring, I ain't miss - in' not a
3. Top coat, top hat, an' I don't wor - ry 'cause my
Gtr. 2
go - in' to. Silk suit, black tie, (Black tie.) I don't need a rea - son
sin - gle thing. Cuff links, stick pin, when I step out I'm gon - na
wal - let's fat. Black shades, white gloves, look - in' sharp,
G5
F5 G5
Bb5 C5
why.
do you in.
look - in' for love.
They come run - nin' just as fast as they can, 'cause


1.
To Coda
Interlude
Gtr. 1: w/ Riff A (2 times)
N.C.
Eb5 Bb5
C5 F5 Eb C5 F5 Eb C5
ev - 'ry girl crazy 'bout a sharp dressed man.
Rhy. Fill 2
(2nd time, cont. in slashes)
F5 Eb C5 F5 Eb C5
2.
Gtr. 2
Eb5 Bb5
sharp dressed man. Uh huh.
End Rhy. Fill 2
Gtr. 3 (dist.)
mf
w/ slide
w/ pick & finger
Guitar Solo
C5
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (8 1/2 times)
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 1 & 2

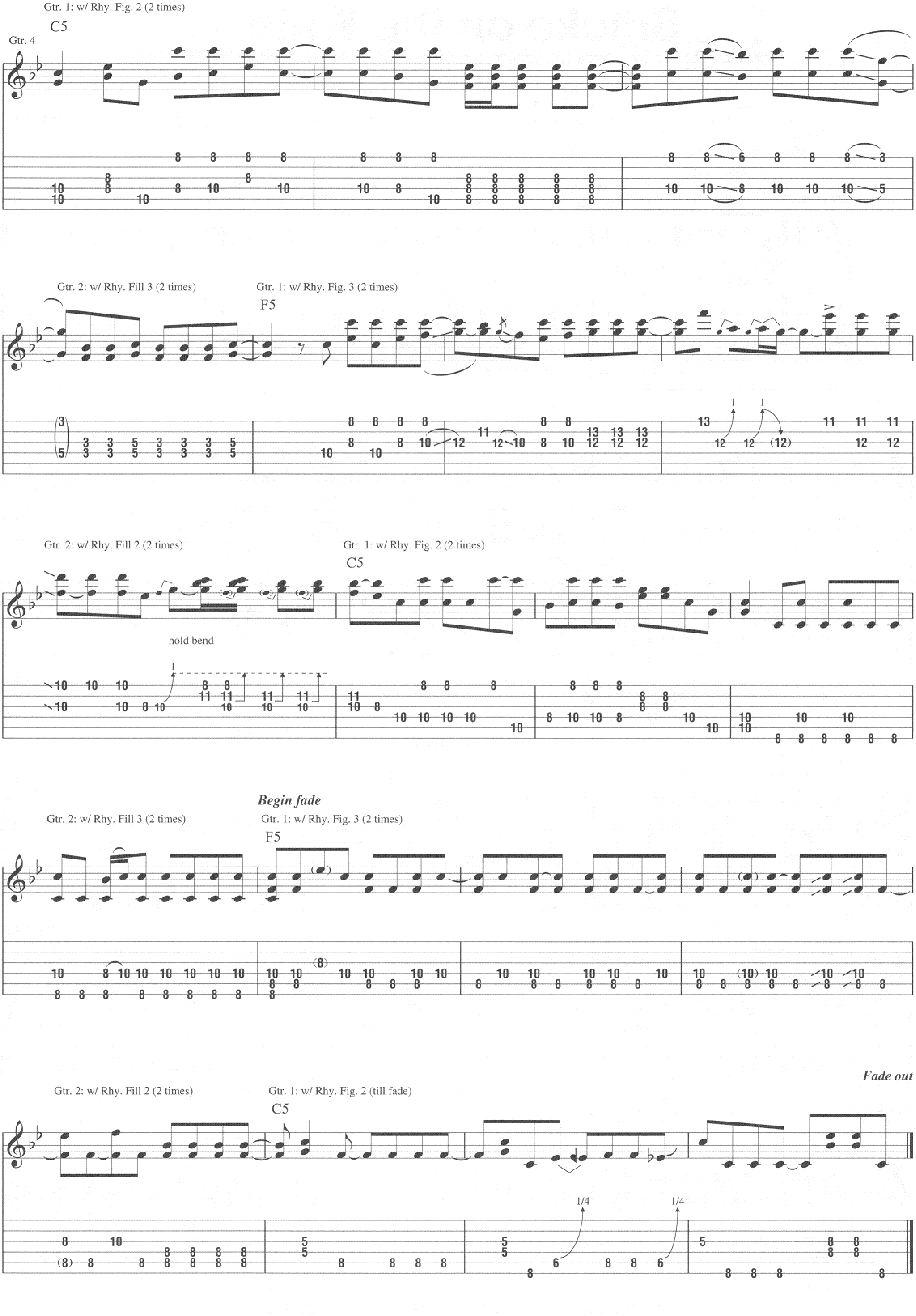

steady gliss.
Yeah, baby.
B♭5[1]
G5
F5
Gtrs. 1 & 2
let ring
w/o slide
1/4
C5
F5
let ring
1/4
1/2
let ring


C5
Bb5 G5
let ring
Interlude
Gtr. 1: w/ Riff A (4 times)
Gtrs. 2 & 3 tacet
Gtr. 2: w/ Rhy. Fill 2 (3 1/2 times)
C5 F5 Eb5 C5
F5 Eb5 C5
How, how.
D.S. al Coda
Coda
Outro-Guitar Solo
Gtr. 2: w/ Rhy. Fill 2 (9 times)
Eb5 Bb5
sharp dressed man. Spoken: Uh huh. You can't lose when you dress like I do. That's right. I'm
Gtr. 4 (dist.)
mf
w/ pick & finger
P.H.
P.H.
Gtr. 2


Gtr. 1: w/ Rhy. Fig. 2 (8 times)
fine.
Gtr. 4
P.H. semi-harm.
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 4
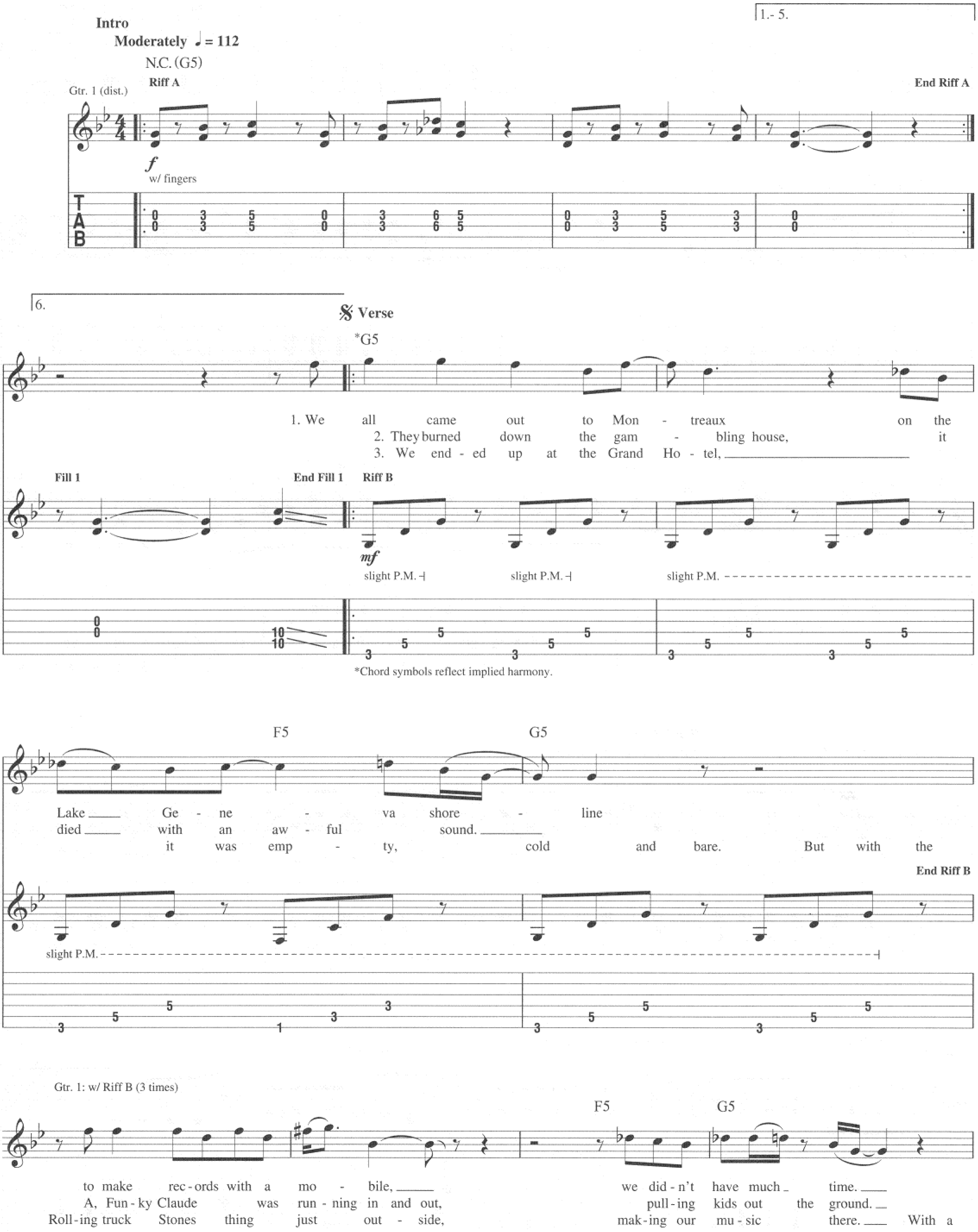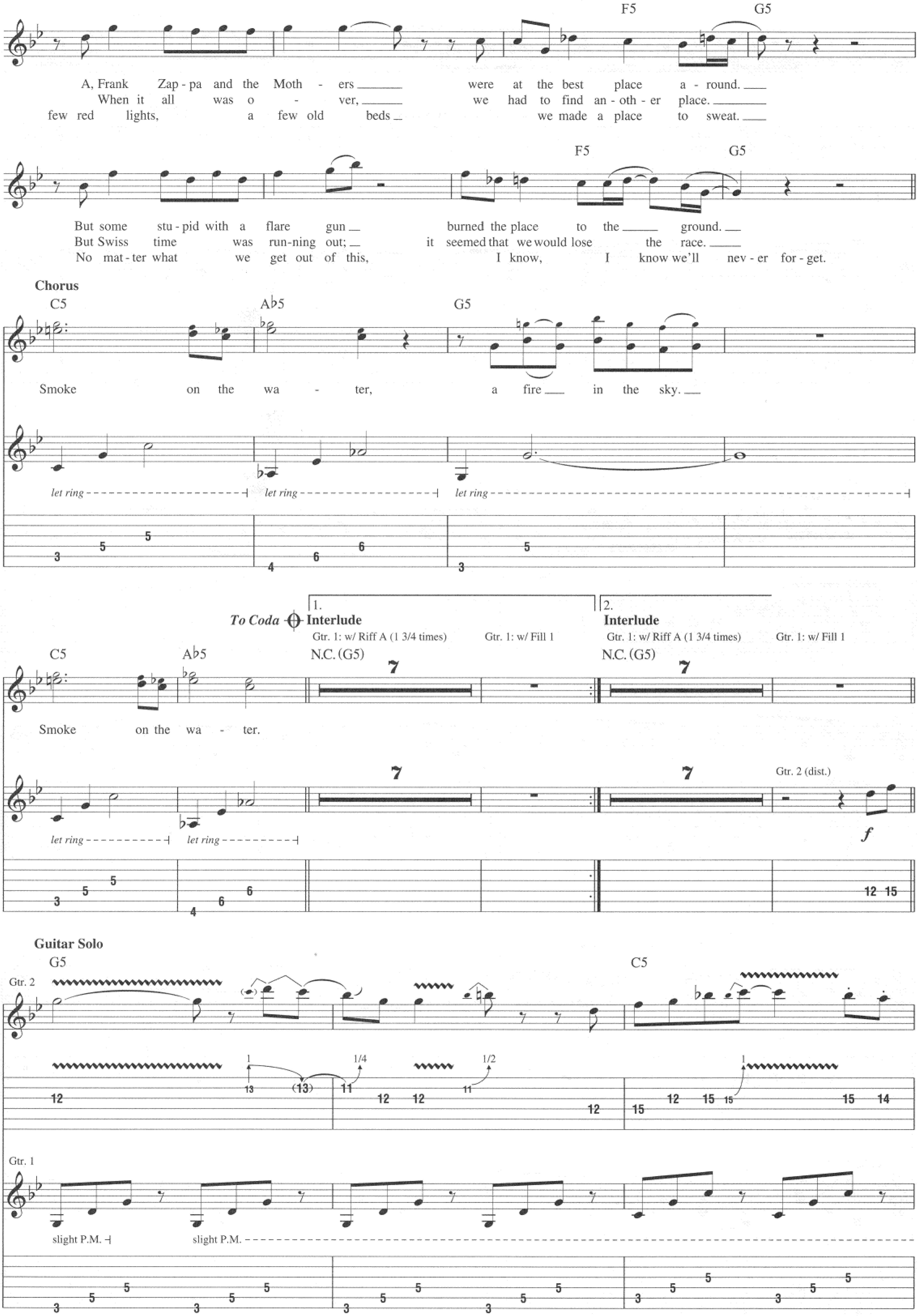


1/4
1/4
Gtr. 4
F5
1/4
1/4
P.M.
Gtr. 2
Rhy. Fill 3
Gtr. 1
Gtr. 2
divisi
End Rhy. Fill 3
Gtr. 2: w/ Rhy. Fill 3
Gtr. 2: w/ Rhy. Fill 2 (2 times)
Gtr. 4
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
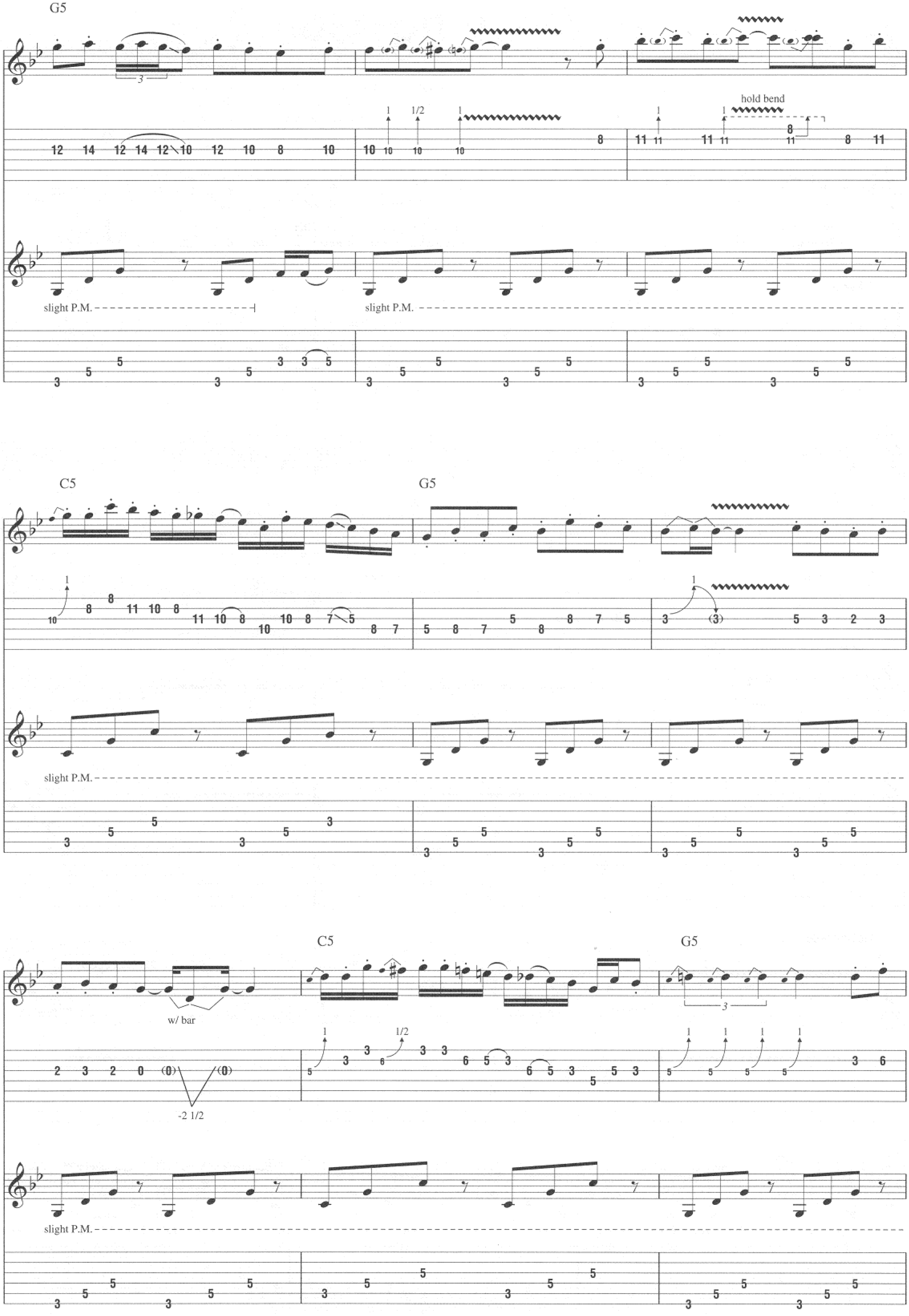

Gtr. 1: w/ Rhy. Fig. 2 (2 times)
C5
Gtr. 4
Gtr. 2: w/ Rhy. Fill 3 (2 times)
Gtr. 1: w/ Rhy. Fig. 3 (2 times)
F5
Gtr. 2: w/ Rhy. Fill 2 (2 times)
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
C5
hold bend
Begin fade
Gtr. 2: w/ Rhy. Fill 3 (2 times)
Gtr. 1: w/ Rhy. Fig. 3 (2 times)
F5
Fade out
Gtr. 2: w/ Rhy. Fill 2 (2 times)
Gtr. 1: w/ Rhy. Fig. 2 (till fade)
C5
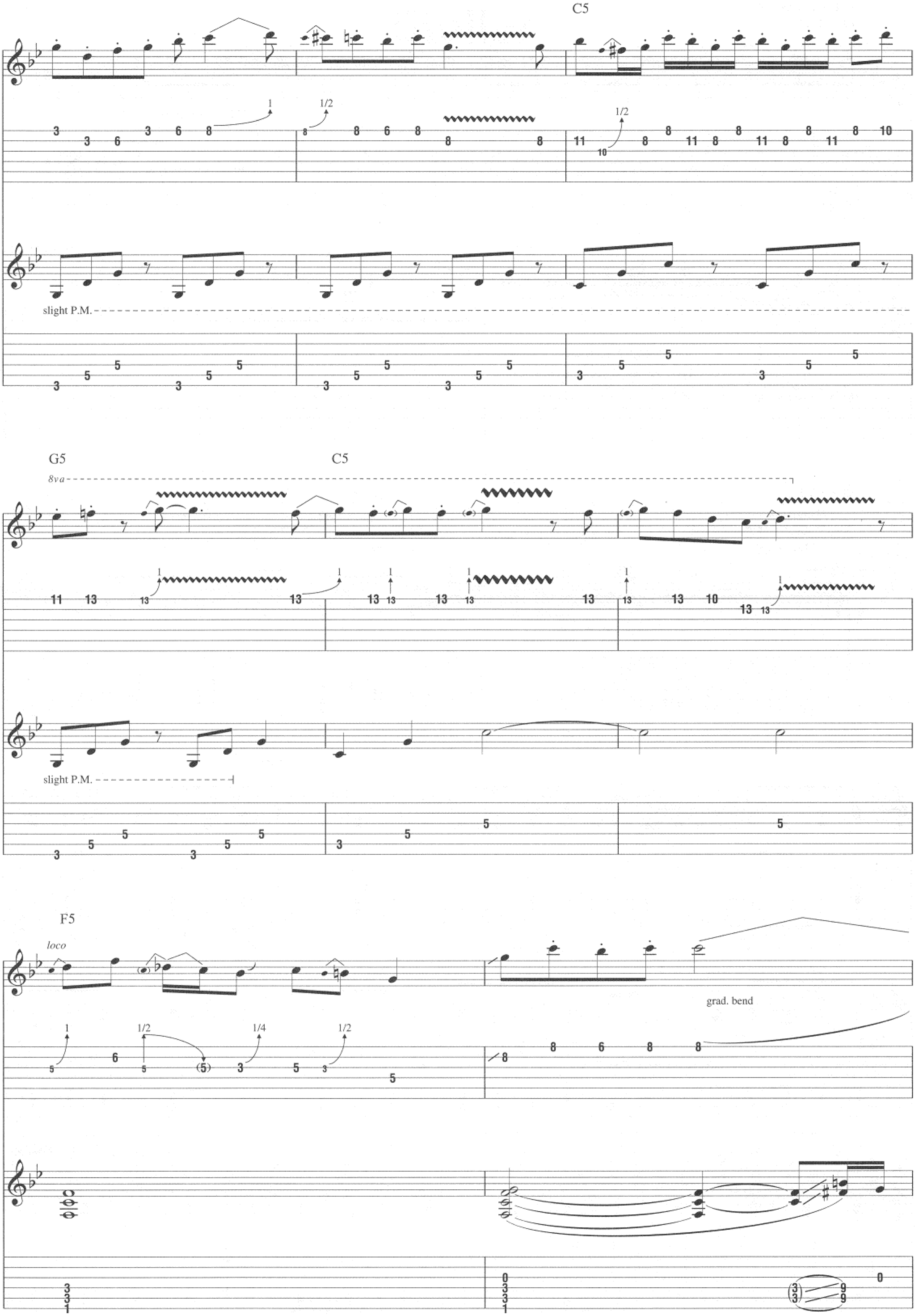
Smoke on the Water

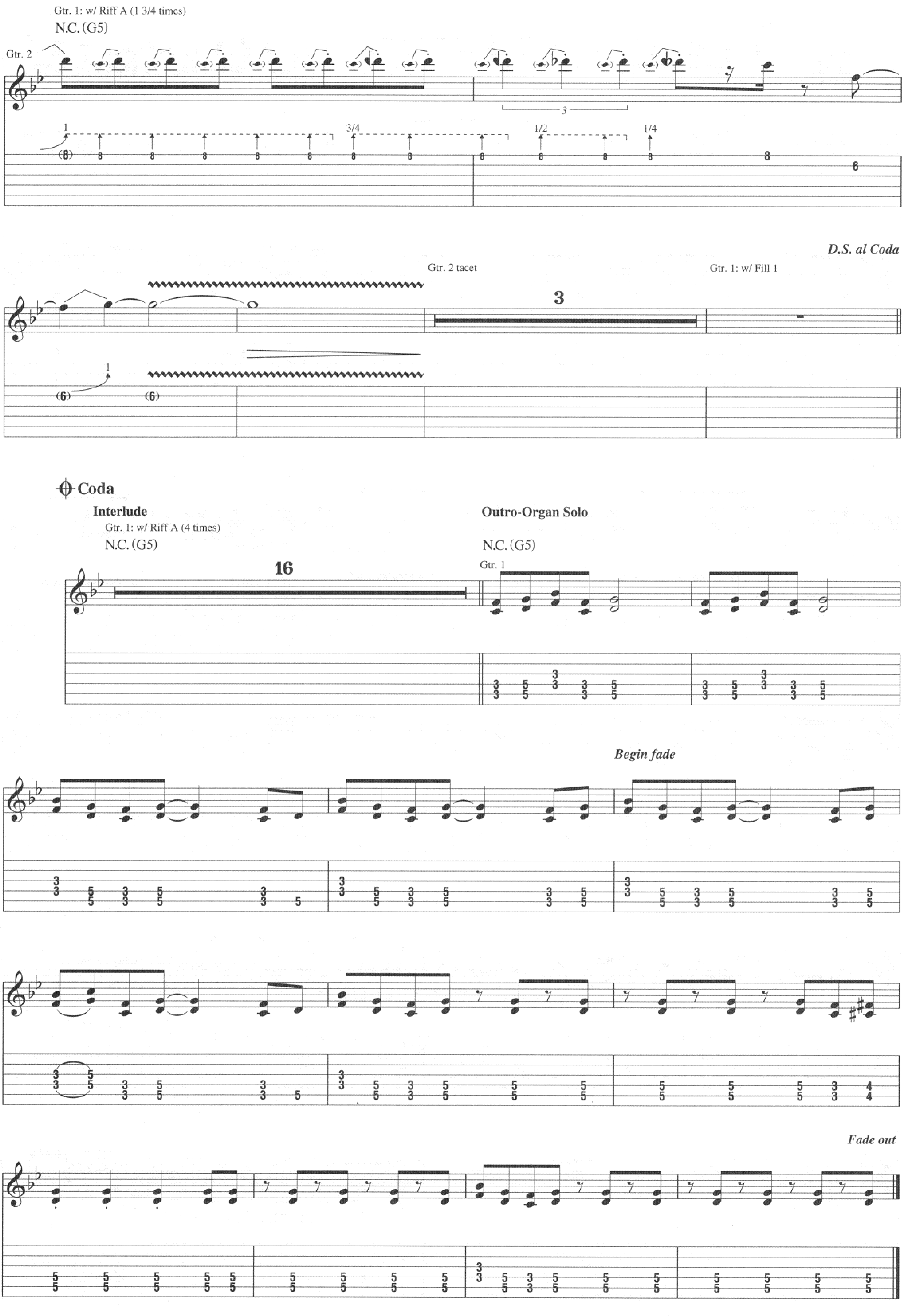
Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice




F5 G5
A, Frank Zap-pa and the Moth - ers were at the best place a - round.
When it all was o - ver, we had to find an-oth-er place.
few red lights, a few old beds we made a place to sweat.
F5 G5
But some stu-pid with a flare gun burned the place to the ground.
But Swiss time was run-ning out; it seemed that we would lose the race.
No mat-ter what we get out of this, I know, I know we'll nev-er for-get.
Chorus
C5 A♭5 G5
Smoke on the wa - ter, a fire in the sky.
let ring
To Coda
1. Interlude
Gtr. 1: w/ Riff A (1 3/4 times)
Gtr. 1: w/ Fill 1
2. Interlude
Gtr. 1: w/ Riff A (1 3/4 times)
Gtr. 1: w/ Fill 1
C5 A♭5 N.C. (G5) N.C. (G5)
Smoke on the wa - ter.
let ring
Gtr. 2 (dist.)
Guitar Solo
G5 C5
Gtr. 2
Gtr. 1
slight P.M.
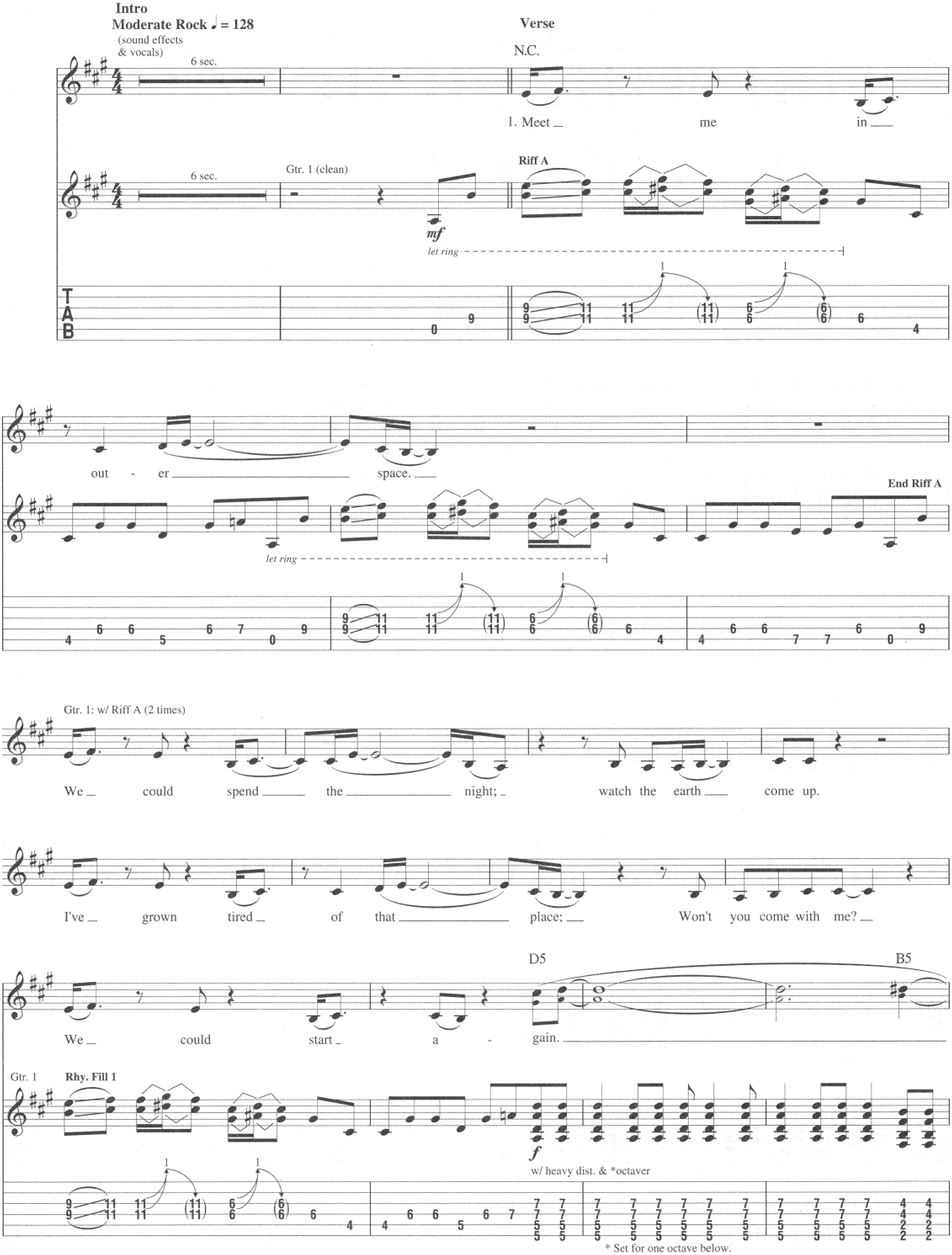

G5
hold bend
slight P.M.
slight P.M.
C5
G5
slight P.M.
w/ bar
C5
G5
slight P.M.
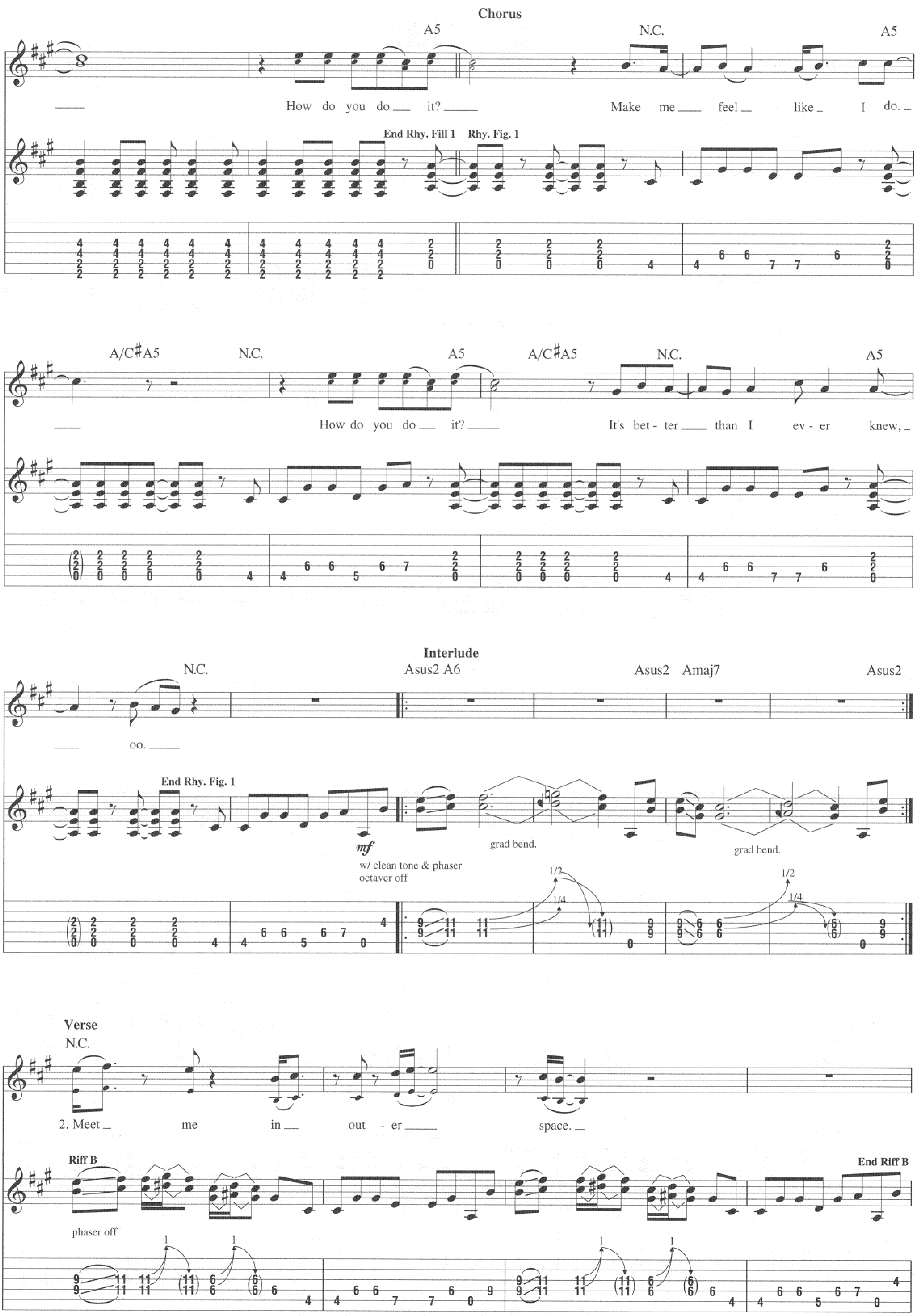

C5
slight P.M.
G5
C5
8va
slight P.M.
F5
loco
grad. bend
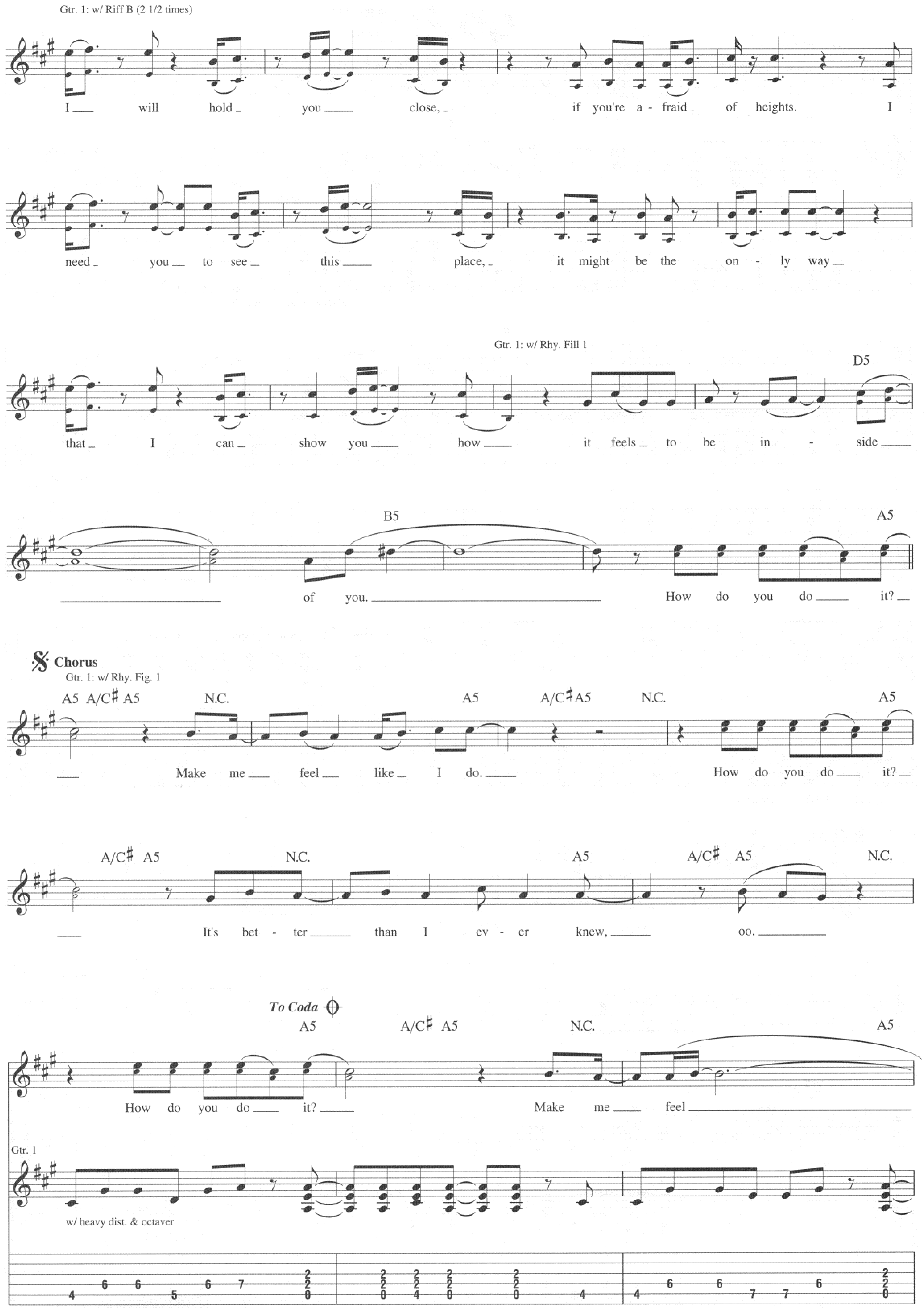

Gtr. 1: w/ Riff A (1 3/4 times)
N.C. (G5)
Gtr. 2
D.S. al Coda
Gtr. 2 tacet
Gtr. 1: w/ Fill 1
Coda
Interlude
Gtr. 1: w/ Riff A (4 times)
N.C. (G5)
Outro-Organ Solo
N.C. (G5)
Gtr. 1
Begin fade
Fade out
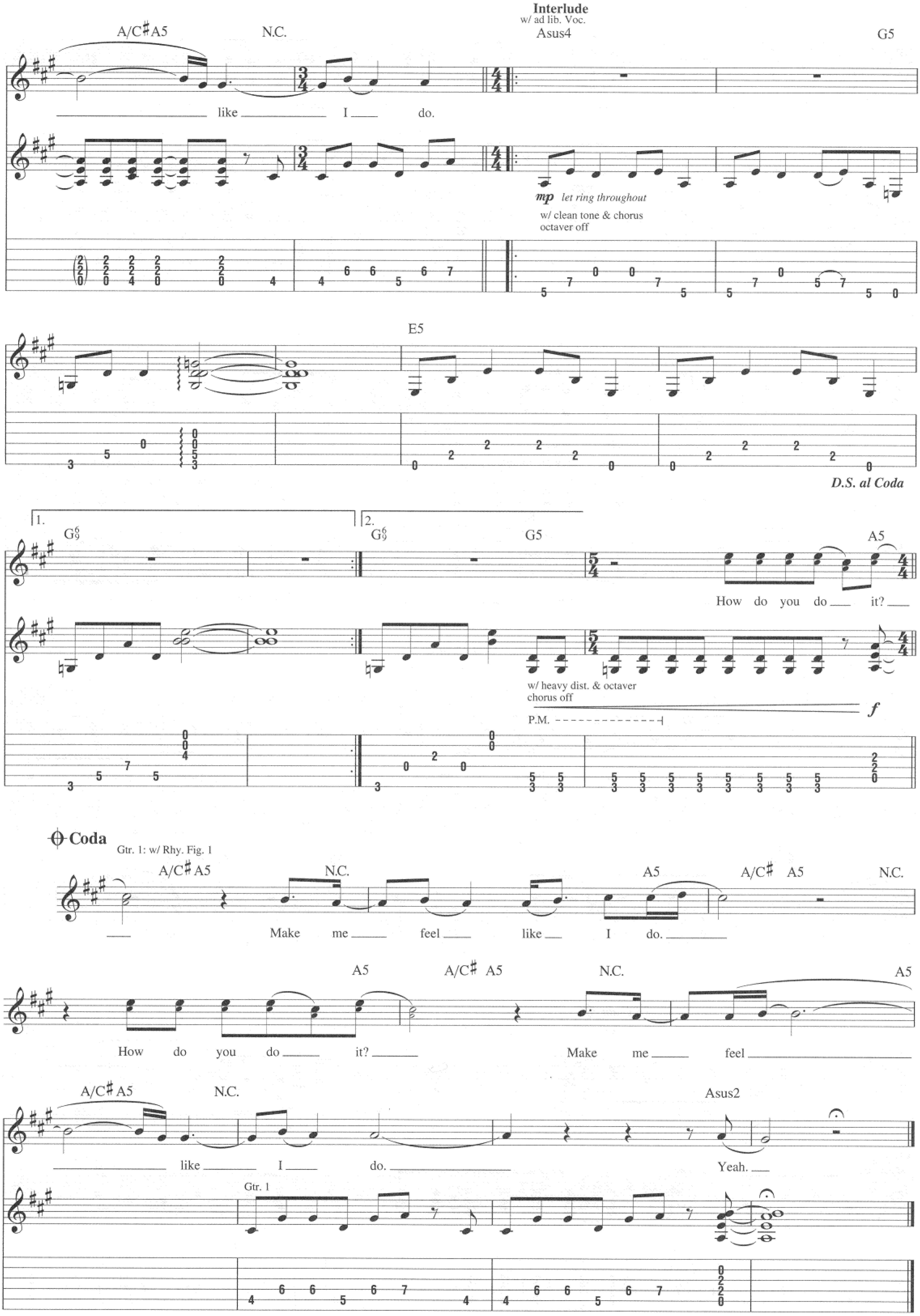
Stellar

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore



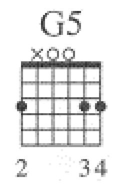

Chorus
A5
N.C.
A5
How do you do it?
Make me feel like I do.
End Rhy. Fill 1
Rhy. Fig. 1
A/C# A5
N.C.
A5
A/C# A5
N.C.
A5
How do you do it?
It's bet - ter than I ev - er knew,
N.C.
oo.
End Rhy. Fig. 1
Interlude
Asus2 A6
Asus2 Amaj7
Asus2
mf
w/ clean tone & phaser octaver off
grad bend.
grad bend.
1/2
1/4
Verse
N.C.
2. Meet me in out - er space.
Riff B
End Riff B
phaser off


Gtr. 1: w/ Riff B (2 1/2 times)
I will hold you close, if you're a - fraid of heights. I
need you to see this place, it might be the on - ly way
Gtr. 1: w/ Rhy. Fill 1
D5
that I can show you how it feels to be in - side
B5
A5
of you. How do you do it?
Chorus
Gtr. 1: w/ Rhy. Fig. 1
A5 A/C♯ A5 N.C.
Make me feel like I do.
How do you do it?
It's bet - ter than I ev - er knew, oo.
To Coda
How do you do it? Make me feel
Gtr. 1
w/ heavy dist. & octaver

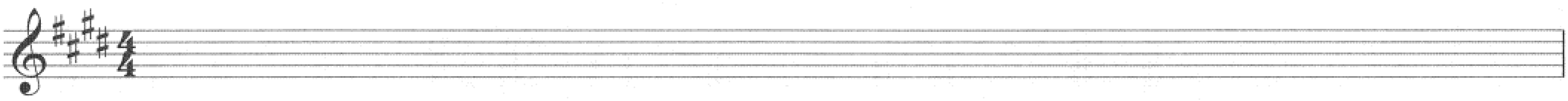

Interlude
w/ ad lib. Voc.
A/C♯ A5
N.C.
Asus4
G5
like I do.
mp let ring throughout
w/ clean tone & chorus
octaver off
E5
D.S. al Coda
1.
2.
G6/9
G5
A5
How do you do it?
w/ heavy dist. & octaver
chorus off
P.M.
f
Coda
Gtr. 1: w/ Rhy. Fig. 1
Make me feel like I do.
How do you do it?
Make me feel
Asus2
like I do.
Yeah.
Gtr. 1

Stop

Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins and Eric Avery

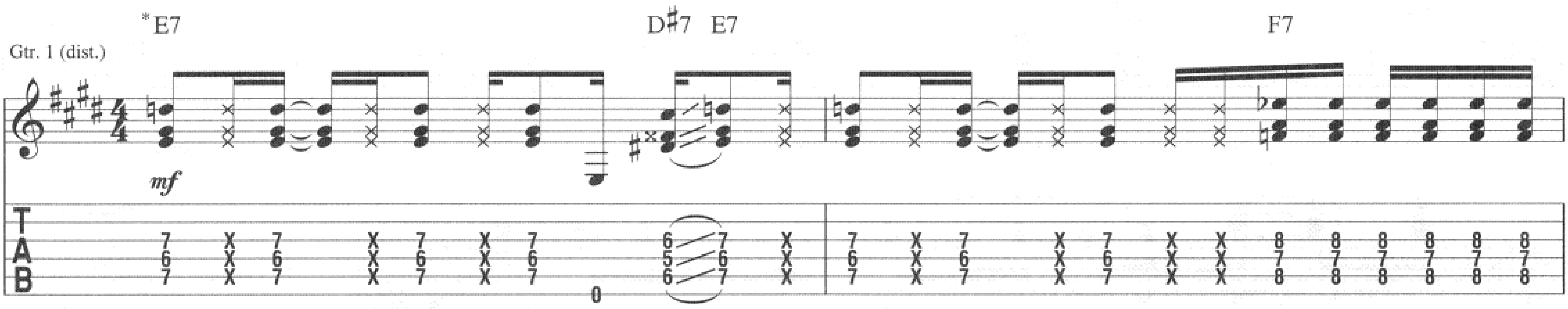


Intro
Free time

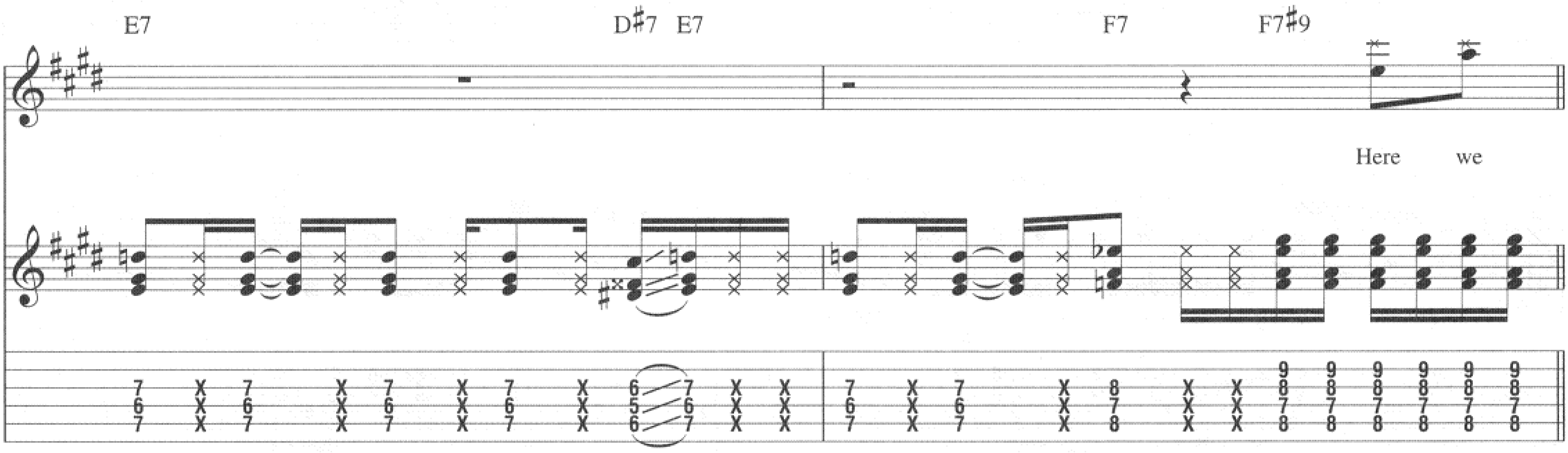


Spoken: Señores y señoras, nos otros de nemos mas influencia con sucijos que tu tiene. Pero los queremos. Creado y reado de Los Angeles, Juanes Adiccion.

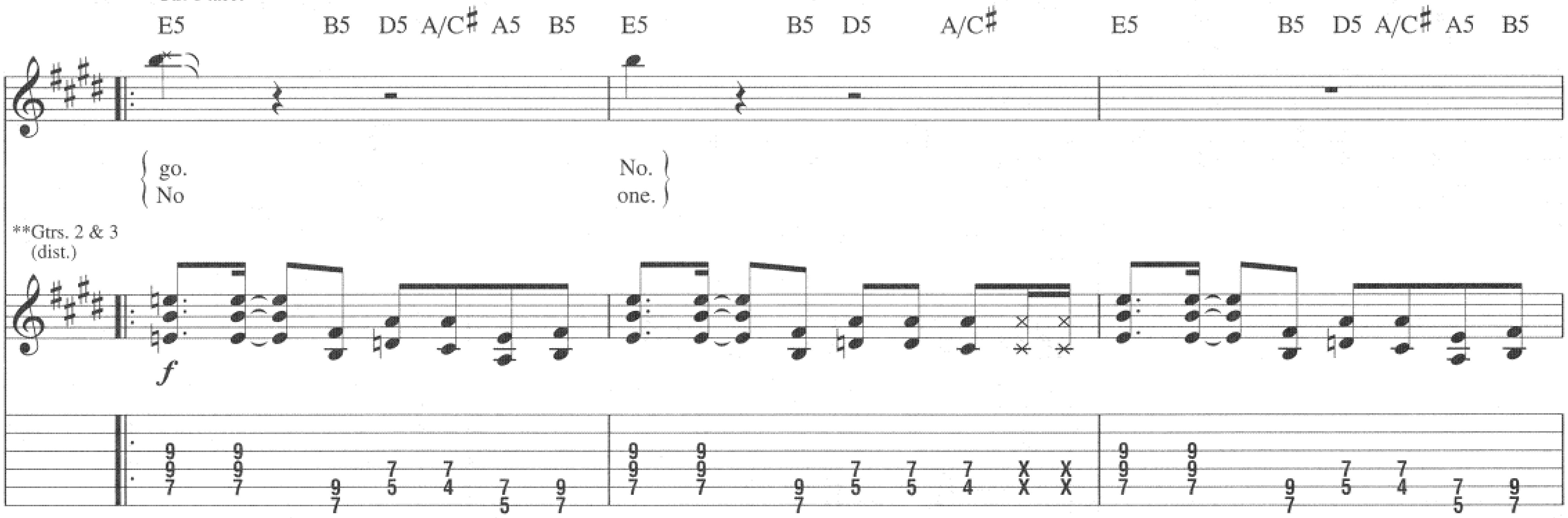
Moderate Rock ♩ = 128
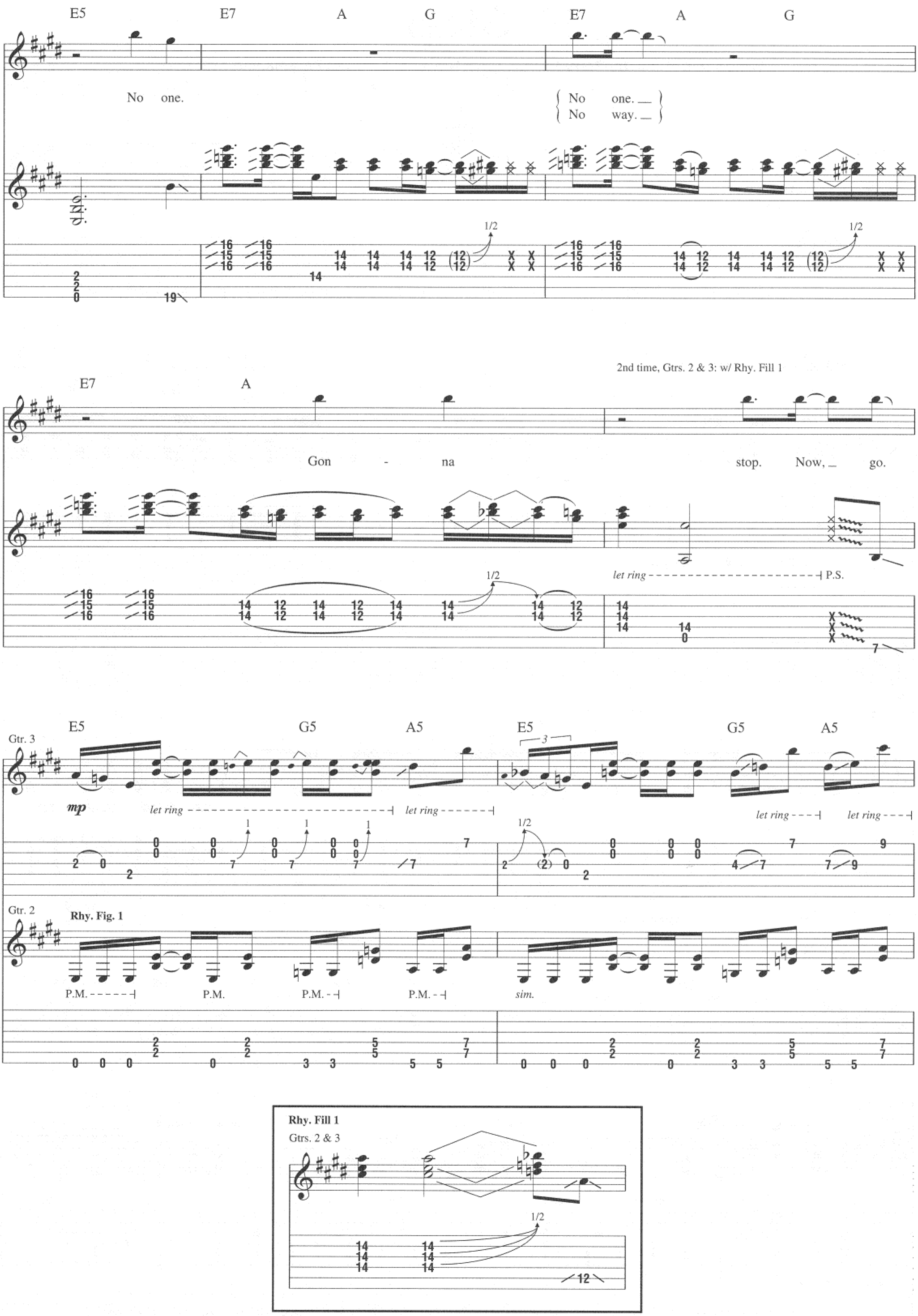


*Chord symbols reflect overall harmony.
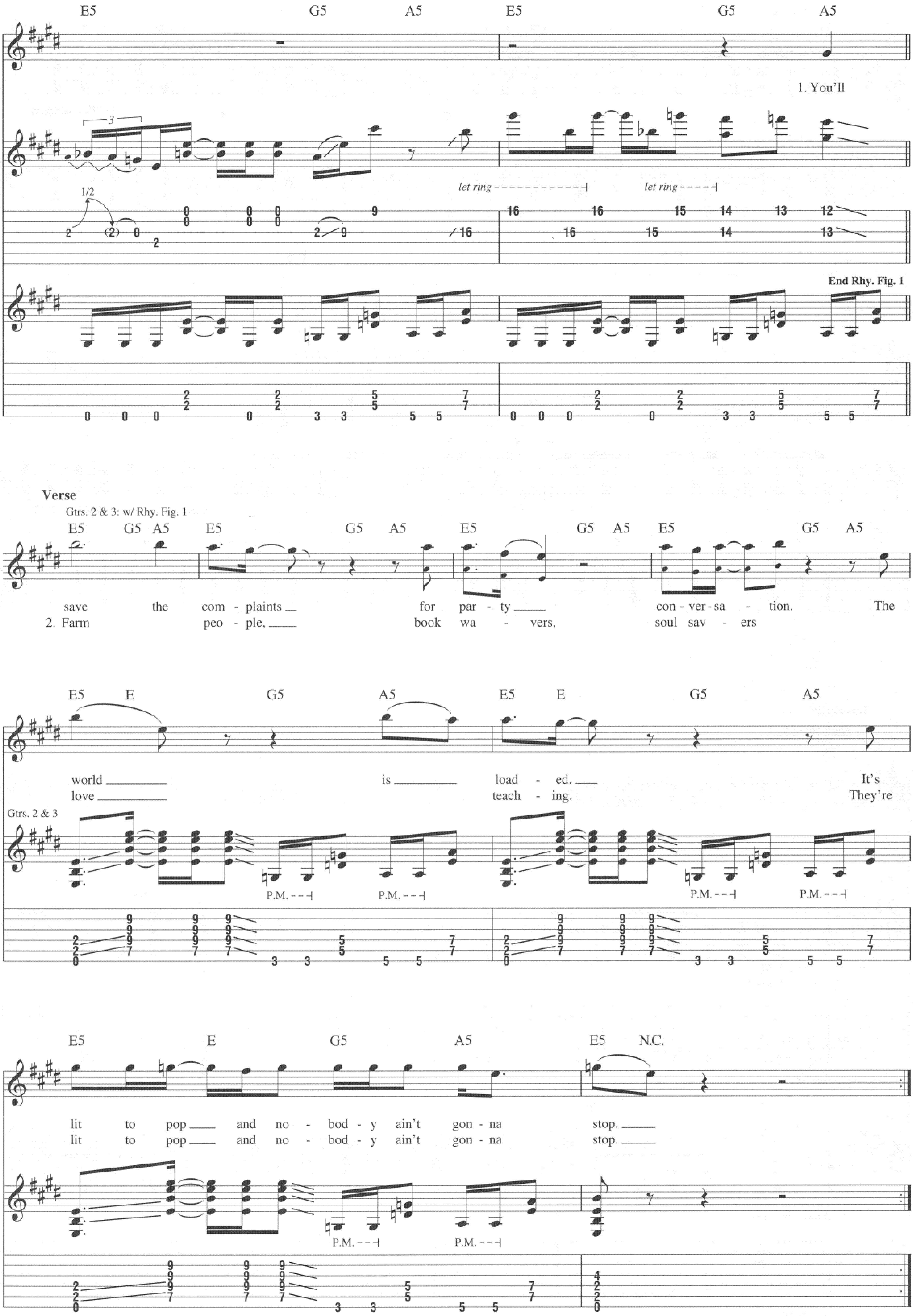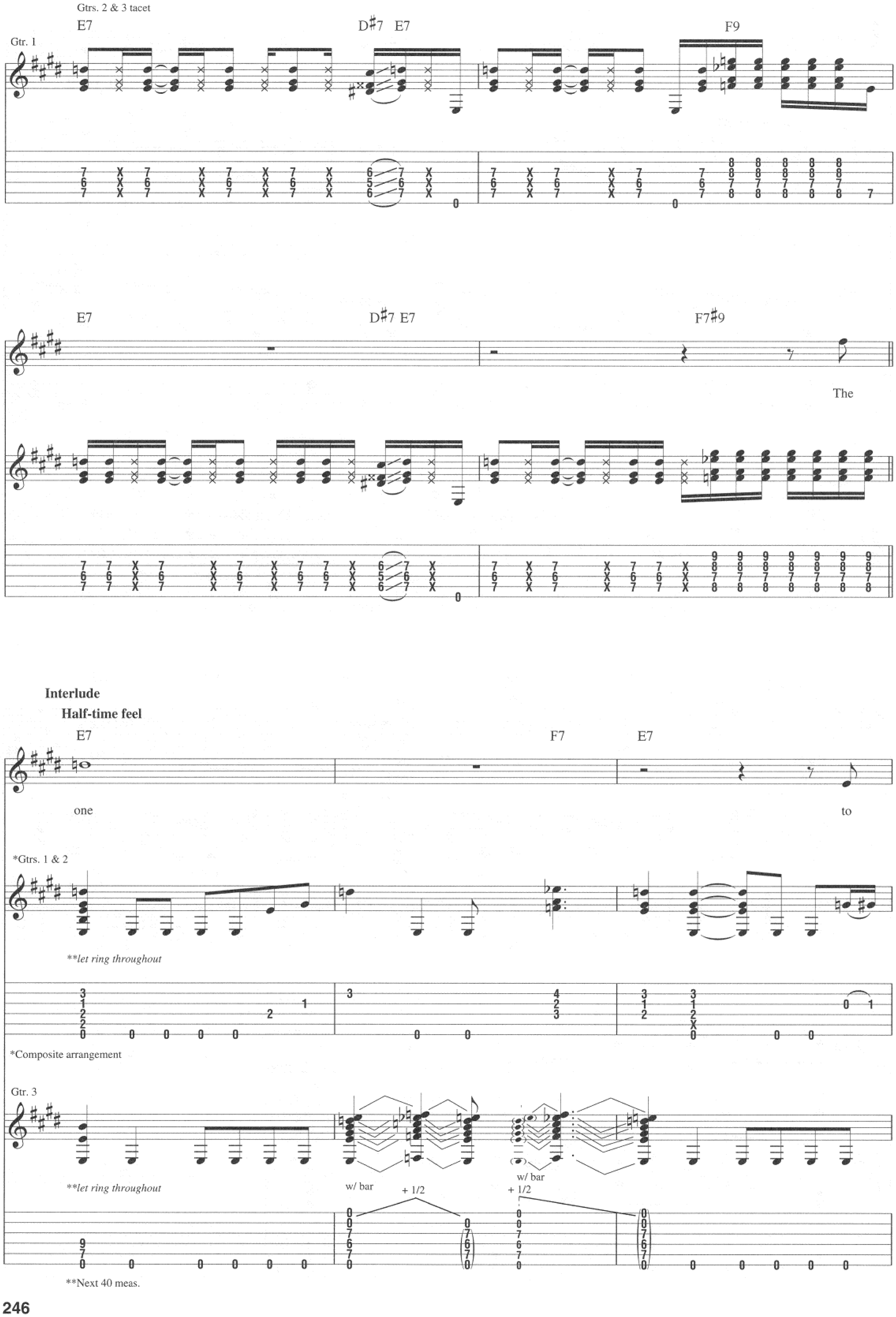


Chorus
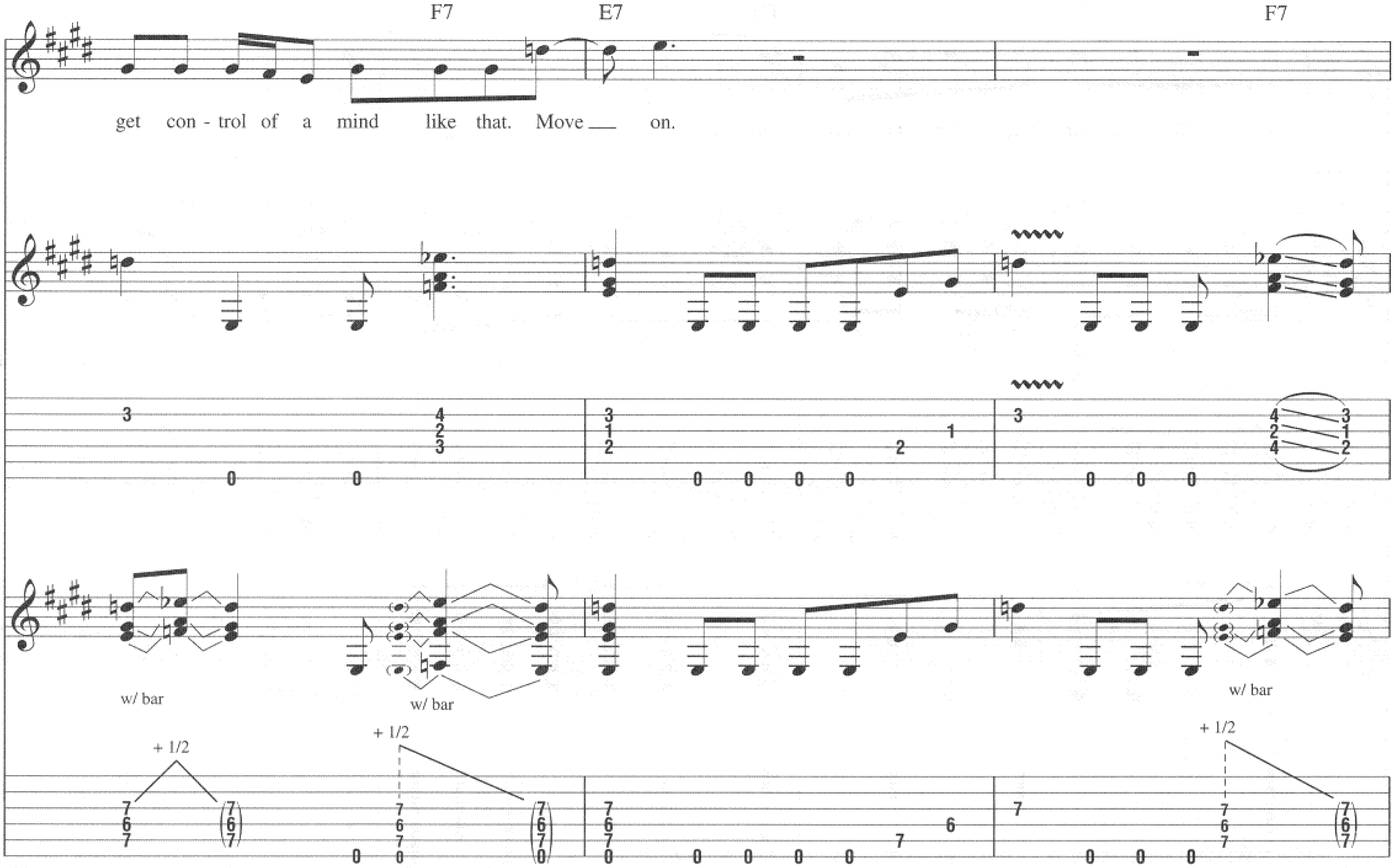


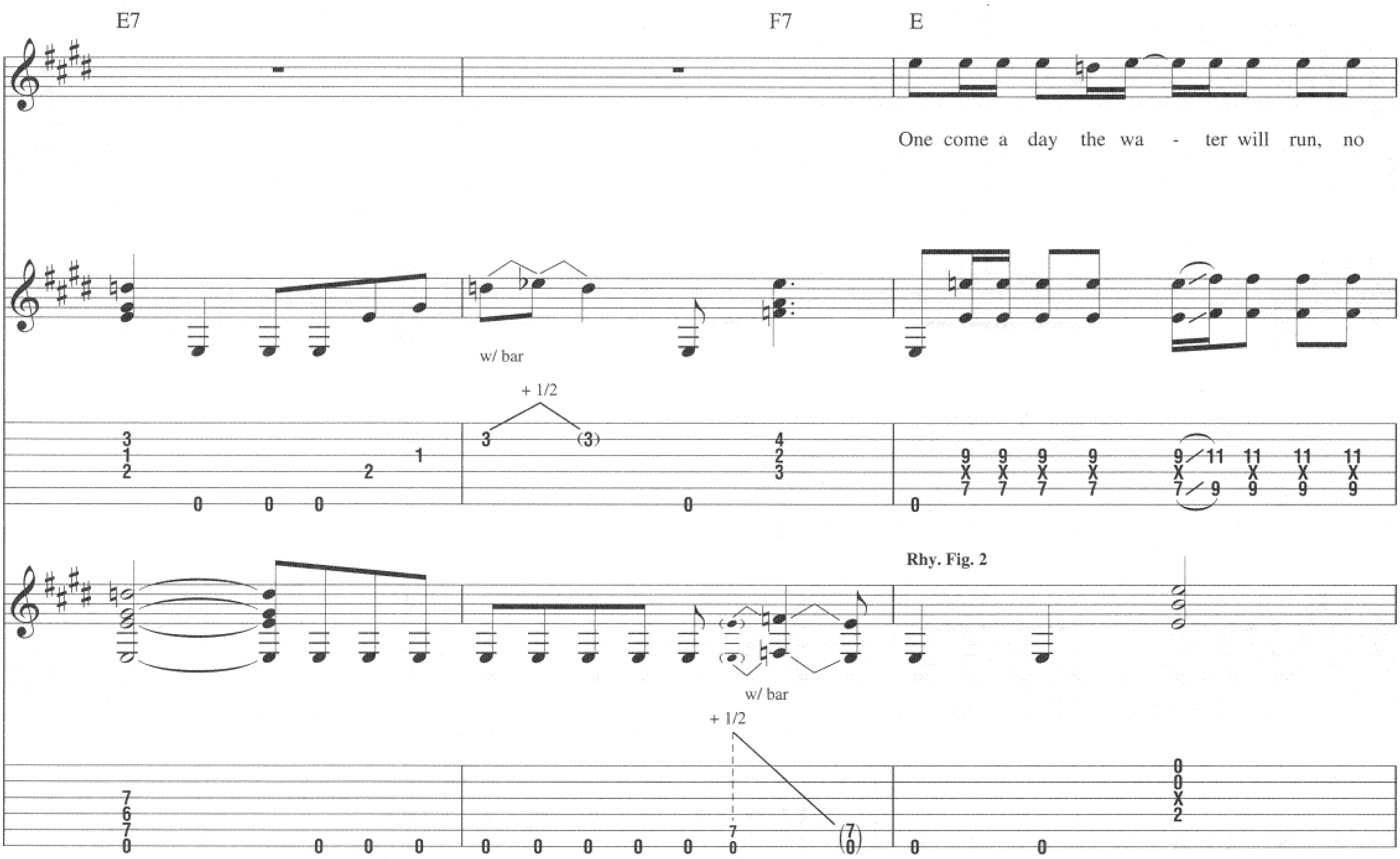
**Composite arrangement
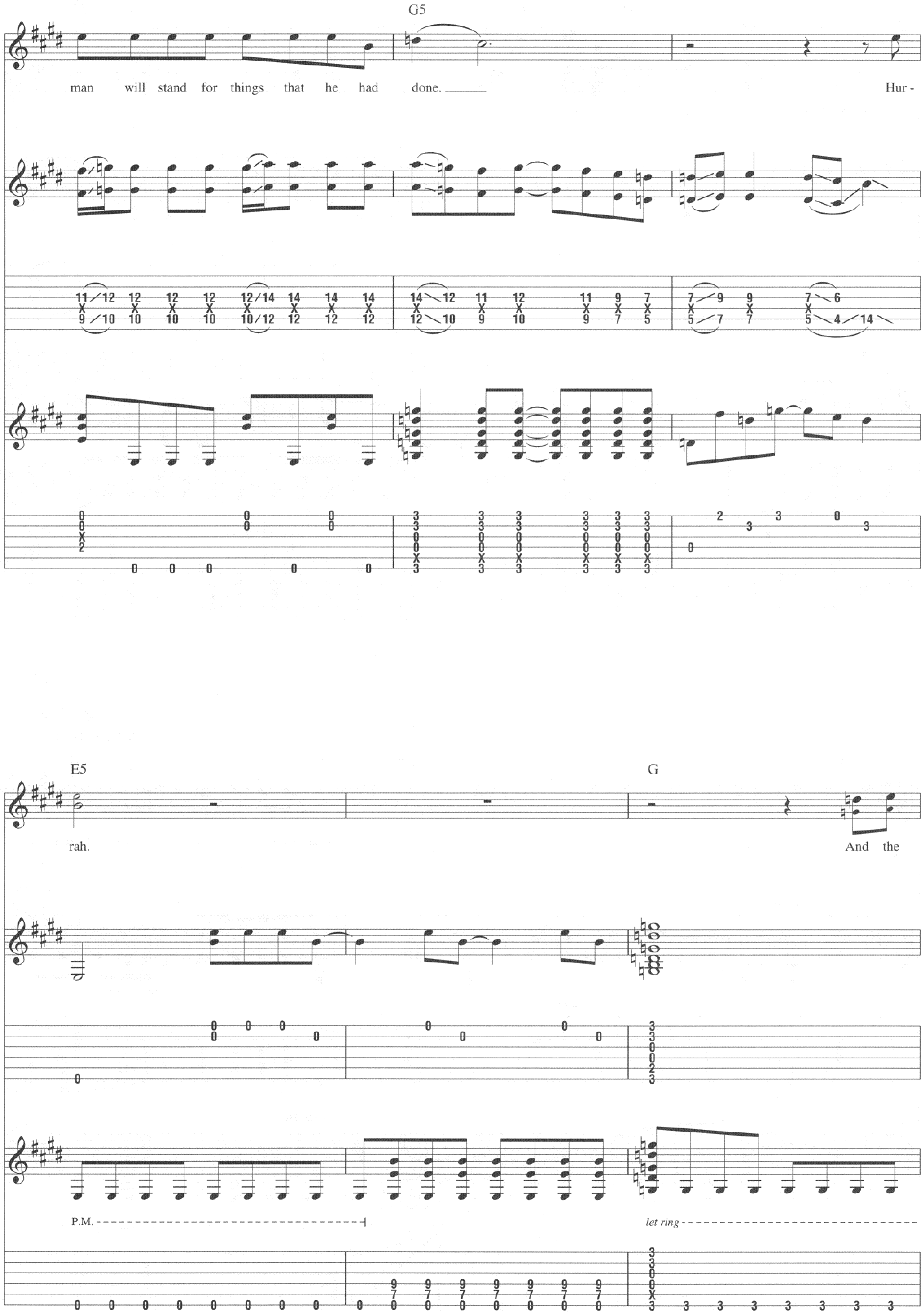

E5
E7
A
G
No one.
No one.
No way.
1/2
2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1
Gon - na
stop. Now, go.
let ring
P.S.
Gtr. 3
G5
A5
mp
Gtr. 2
Rhy. Fig. 1
P.M.
sim.
Rhy. Fill 1
Gtrs. 2 & 3
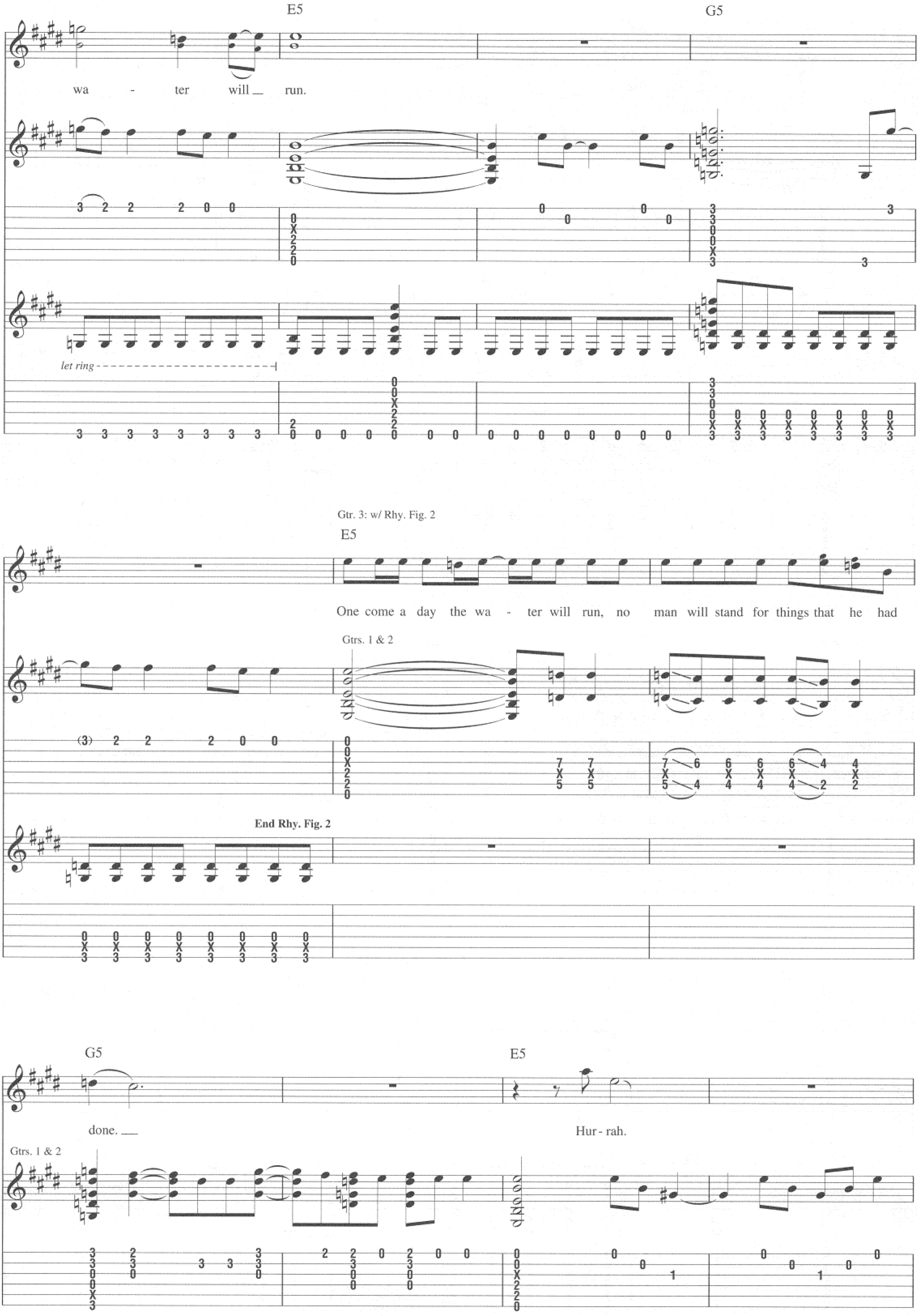

E5 G5 A5 E5 G5 A5
1. You'll
let ring
let ring
End Rhy. Fig. 1
Verse
Gtrs. 2 & 3: w/ Rhy. Fig. 1
E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5
save the com - plaints for par - ty con - ver - sa - tion. The
2. Farm peo - ple, book wa - vers, soul sav - ers
E5 E G5 A5 E5 E G5 A5
world is load - ed. It's
love teach - ing. They're
Gtrs. 2 & 3
P.M.
E5 E G5 A5 E5 N.C.
lit to pop and no - bod - y ain't gon - na stop.
lit to pop and no - bod - y ain't gon - na stop.
P.M.
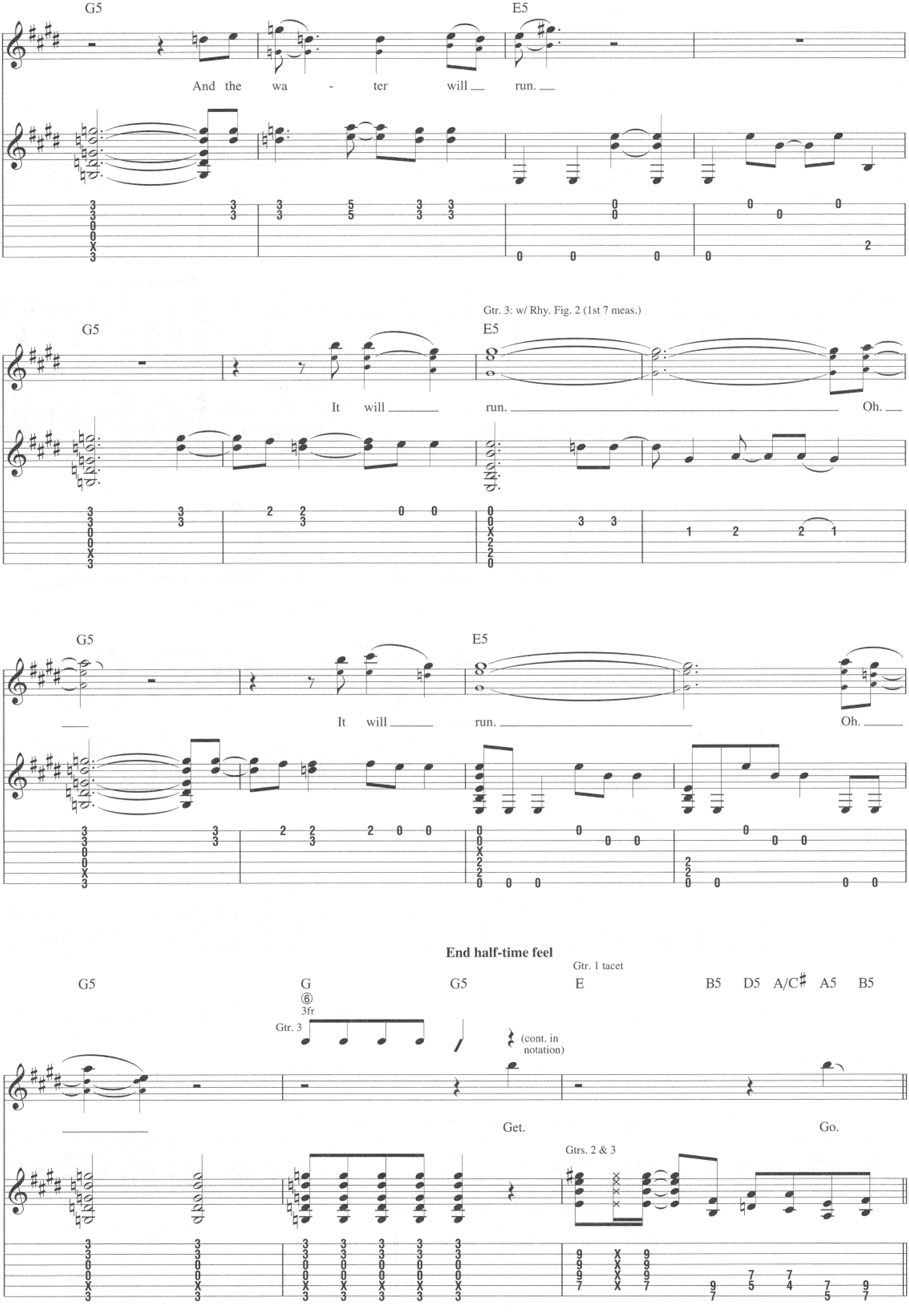

Gtrs. 2 & 3 tacet
E7
D♯7 E7
F9
Gtr. 1
E7
D♯7 E7
F7♯9
The
Interlude
Half-time feel
E7
F7
E7
one
to
*Gtrs. 1 & 2
**let ring throughout
*Composite arrangement
Gtr. 3
**let ring throughout
w/ bar
+ 1/2
w/ bar
+ 1/2
**Next 40 meas.


F7
E7
F7
get con - trol of a mind like that. Move ___ on.
w/ bar
+ 1/2
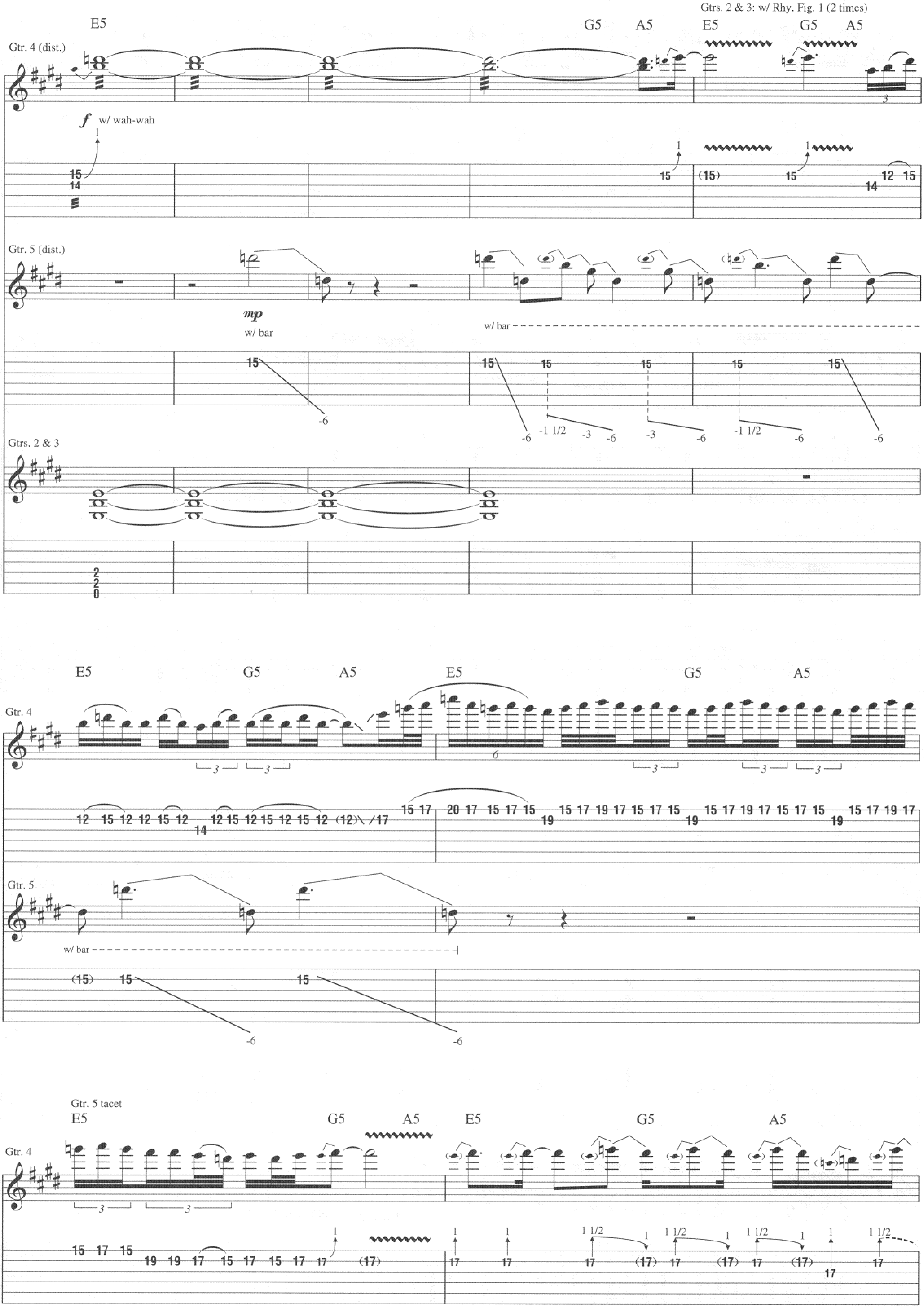

E7
F7
E
One come a day the wa - ter will run, no
w/ bar
+ 1/2
Rhy. Fig. 2
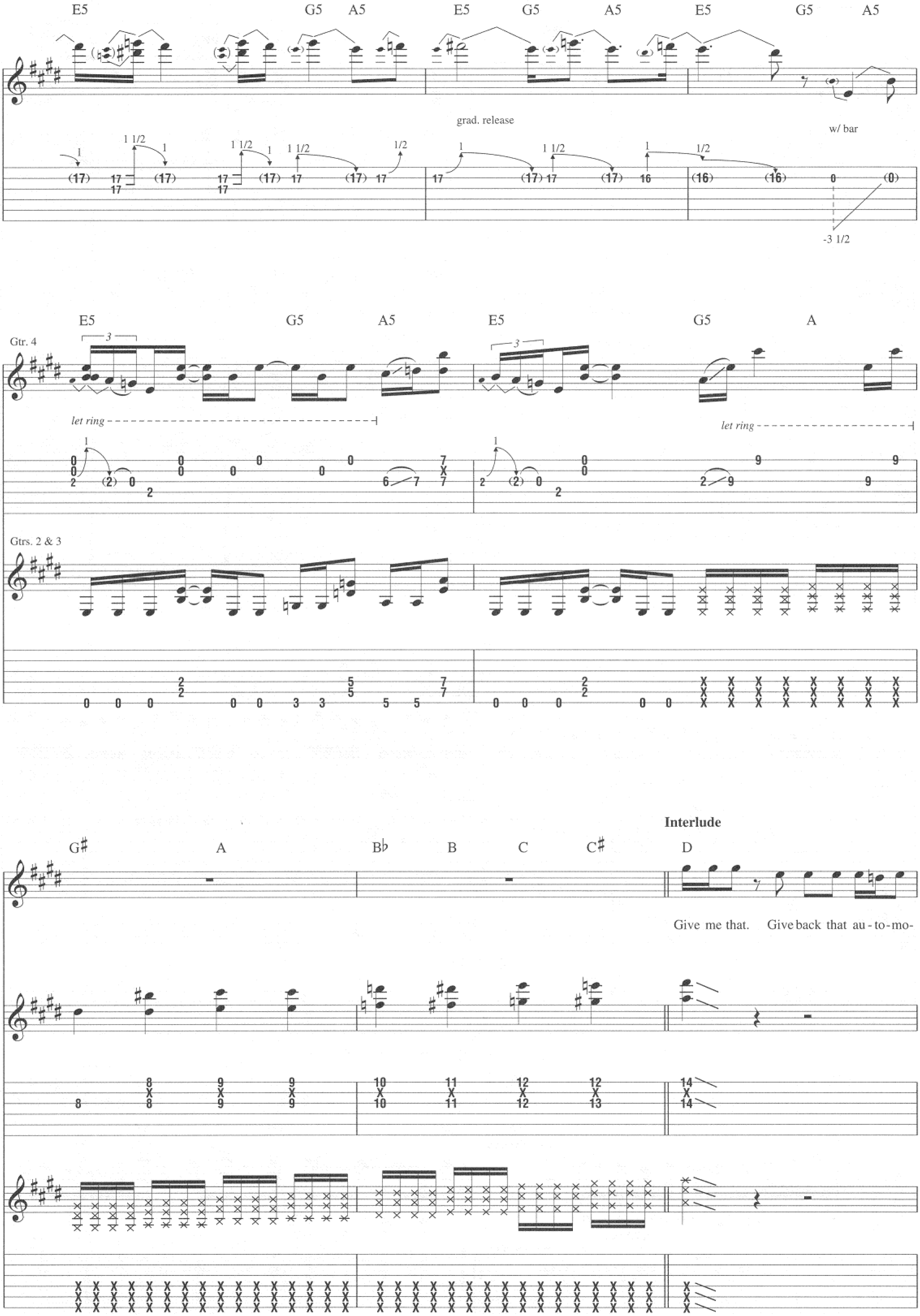

G5
man will stand for things that he had done.
Hur-
E5
rah.
G
And the
P.M.
let ring
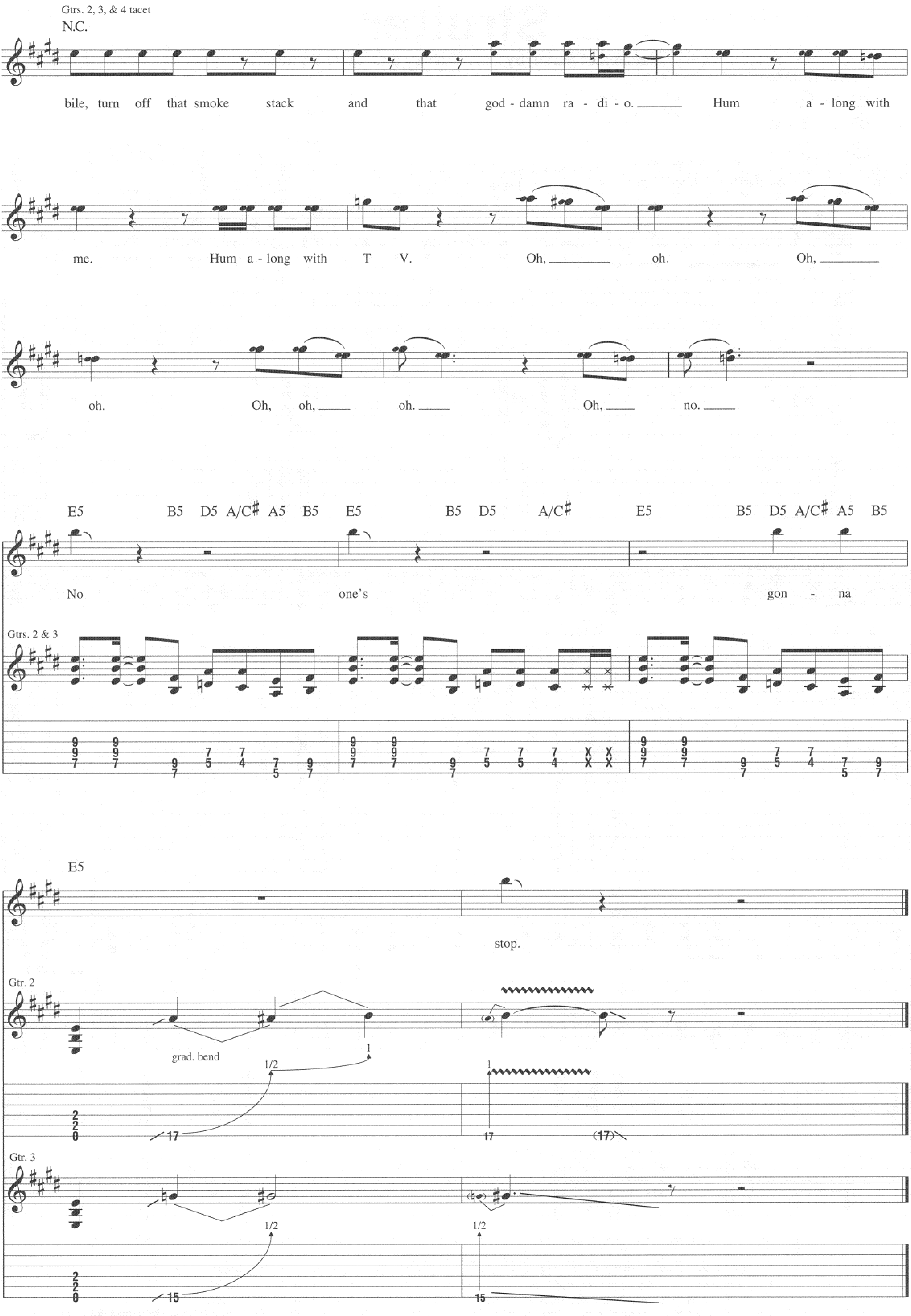

E5
G5
wa - ter will run.
let ring
Gtr. 3: w/ Rhy. Fig. 2
E5
One come a day the wa - ter will run, no man will stand for things that he had
Gtrs. 1 & 2
End Rhy. Fig. 2
G5
E5
done.
Hur - rah.
Gtrs. 1 & 2


G5
E5
And the wa - ter will run.
G5
Gtr. 3: w/ Rhy. Fig. 2 (1st 7 meas.)
E5
It will run.
Oh.
G5
E5
It will run.
Oh.
End half-time feel
G5
G
3fr
Gtr. 3
G5
Gtr. 1 tacet
E
(cont. in notation)
B5
D5
A/C♯
A5
B5
Get.
Go.
Gtrs. 2 & 3

Guitar Solo


Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)
E5
G5
A5
Gtr. 4 (dist.)
f
w/ wah-wah
Gtr. 5 (dist.)
mp
w/ bar
Gtrs. 2 & 3
Gtr. 4
Gtr. 5
Gtr. 5 tacet


E5 G5 A5 E5 G5 A5 E5 G5 A5
grad. release
w/ bar
E5 G5 A5 E5 G5 A
Gtr. 4
let ring
Gtrs. 2 & 3
Interlude
G♯ A B♭ B C C♯ D
Give me that. Give back that au-to-mo-


Gtrs. 2, 3, & 4 tacet
N.C.
bile, turn off that smoke stack and that god - damn ra - di - o. Hum a - long with
me. Hum a - long with T V. Oh, oh. Oh,
oh. Oh, oh, oh. Oh, no.
E5 B5 D5 A/C# A5 B5 E5 B5 D5 A/C# E5 B5 D5 A/C# A5 B5
No one's gon - na
Gtrs. 2 & 3
E5
stop.
Gtr. 2
grad. bend
Gtr. 3

Strutter
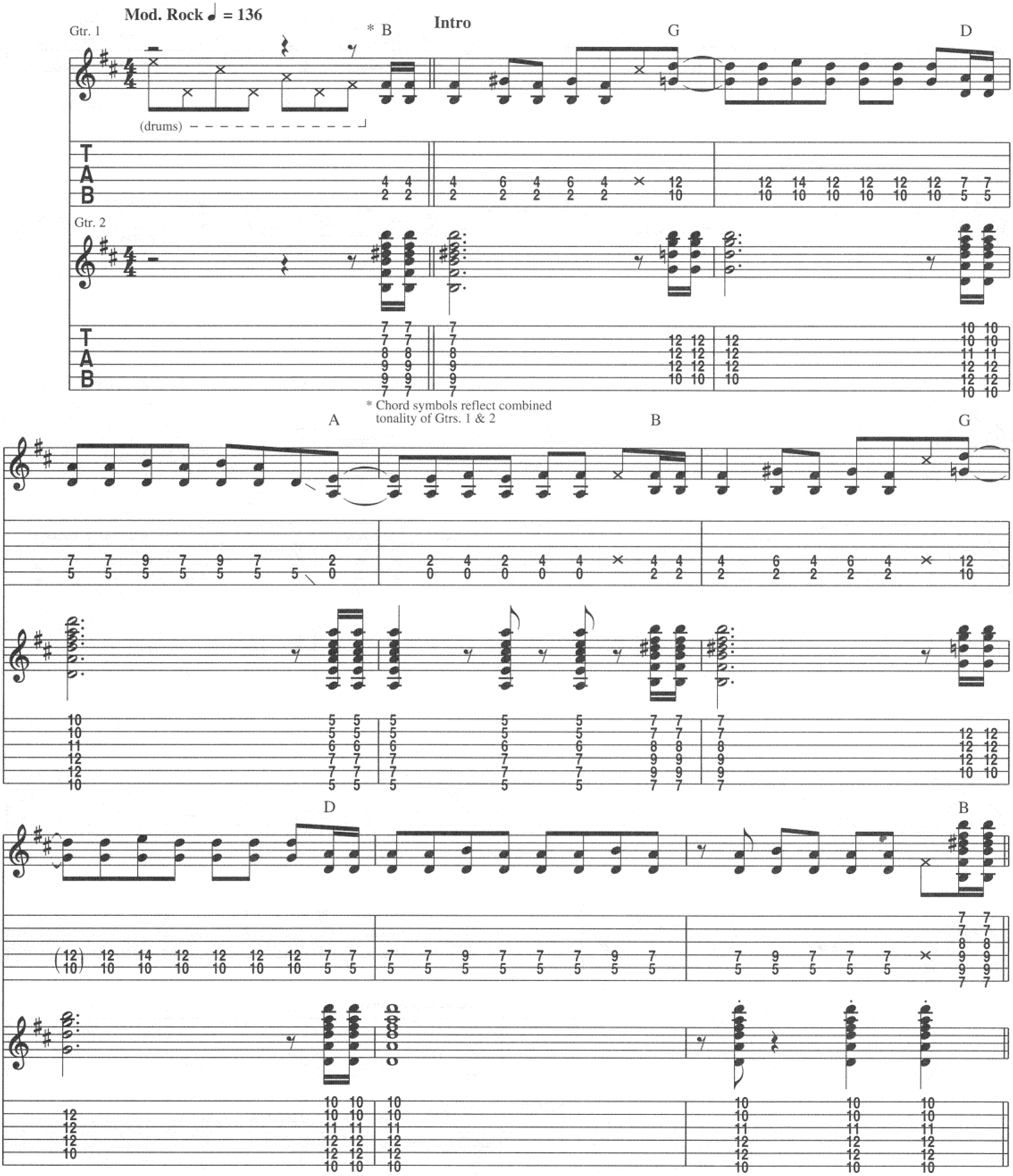
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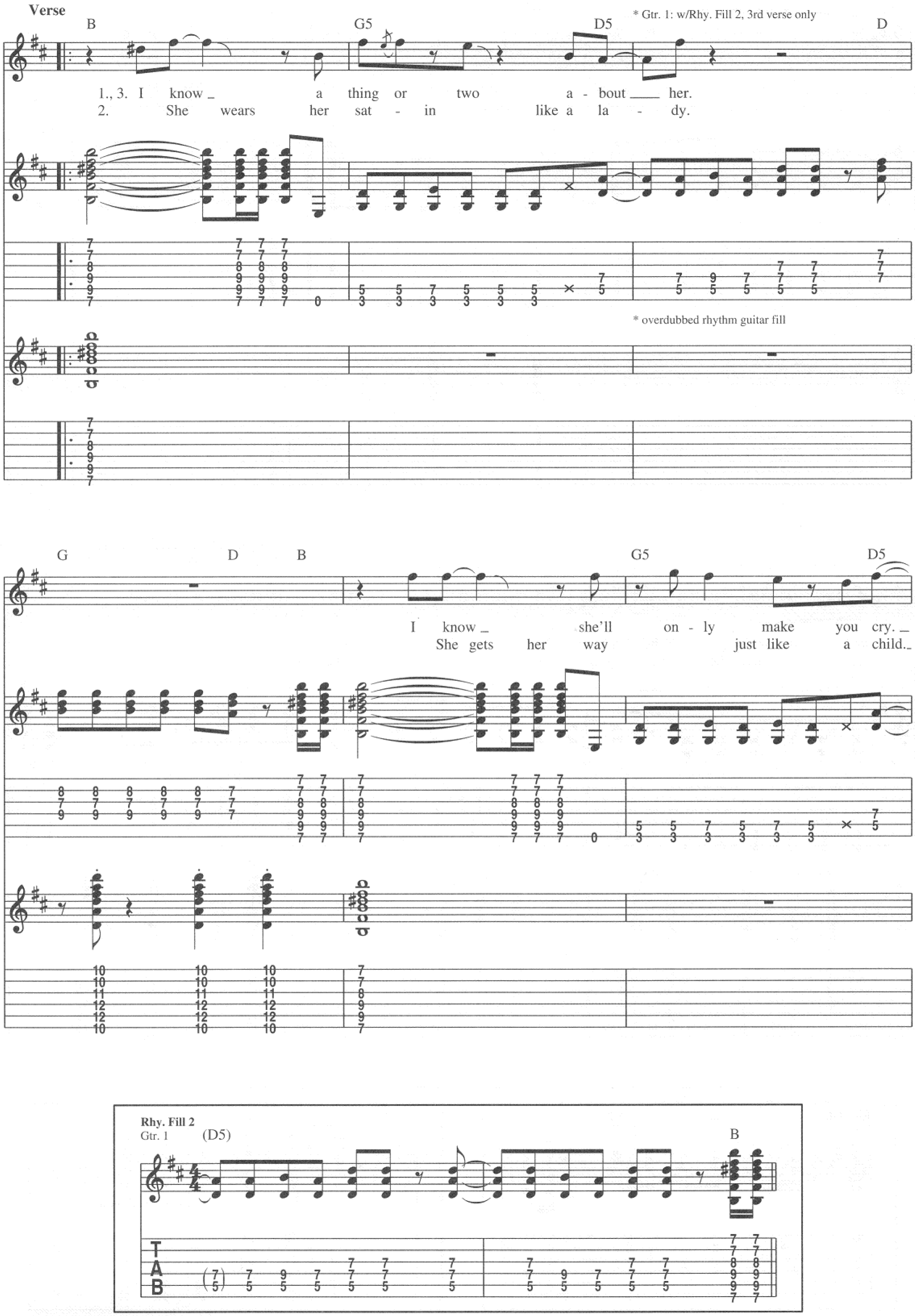
Tune Down 1/2 Step
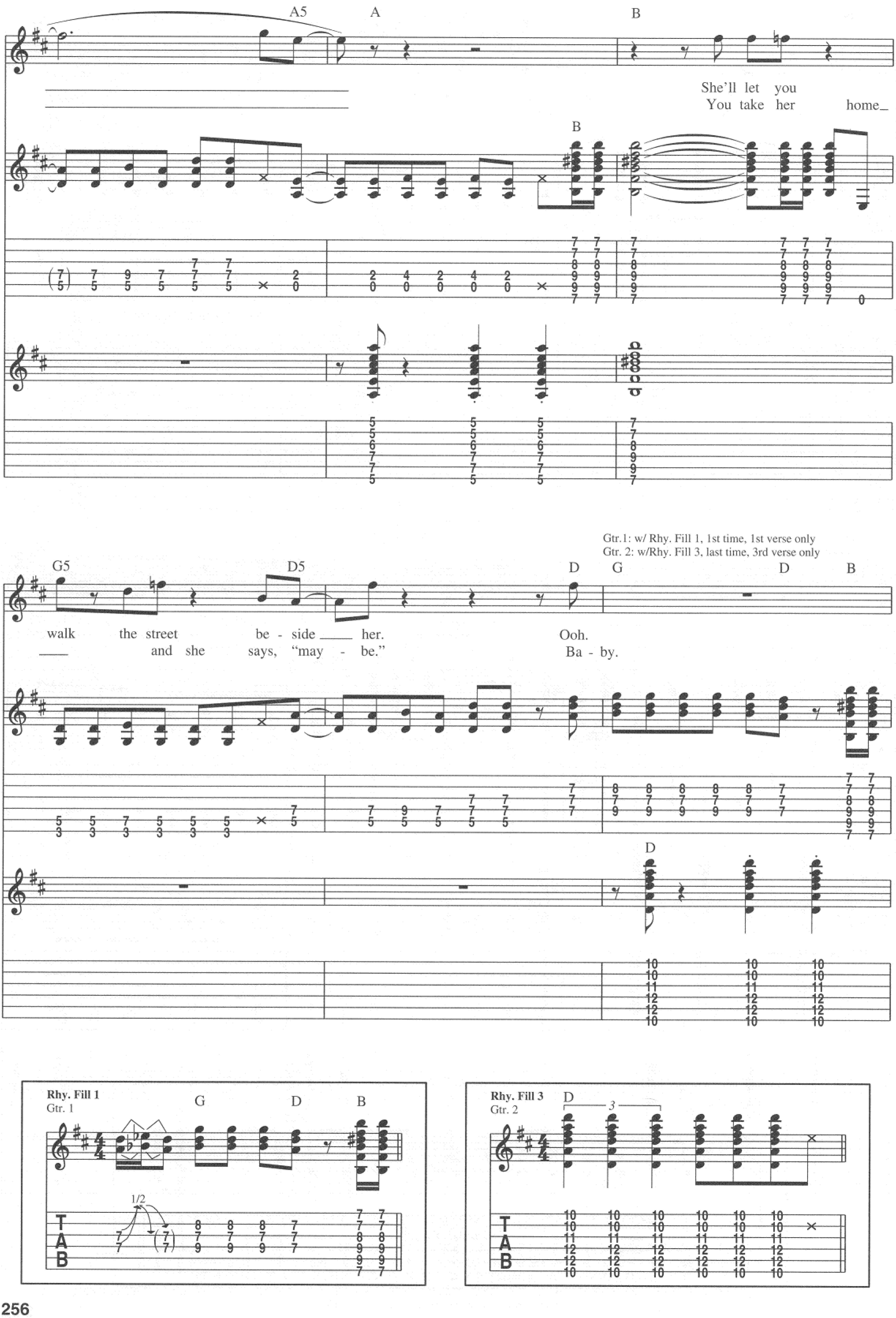
① = E♭ ④ = D♭
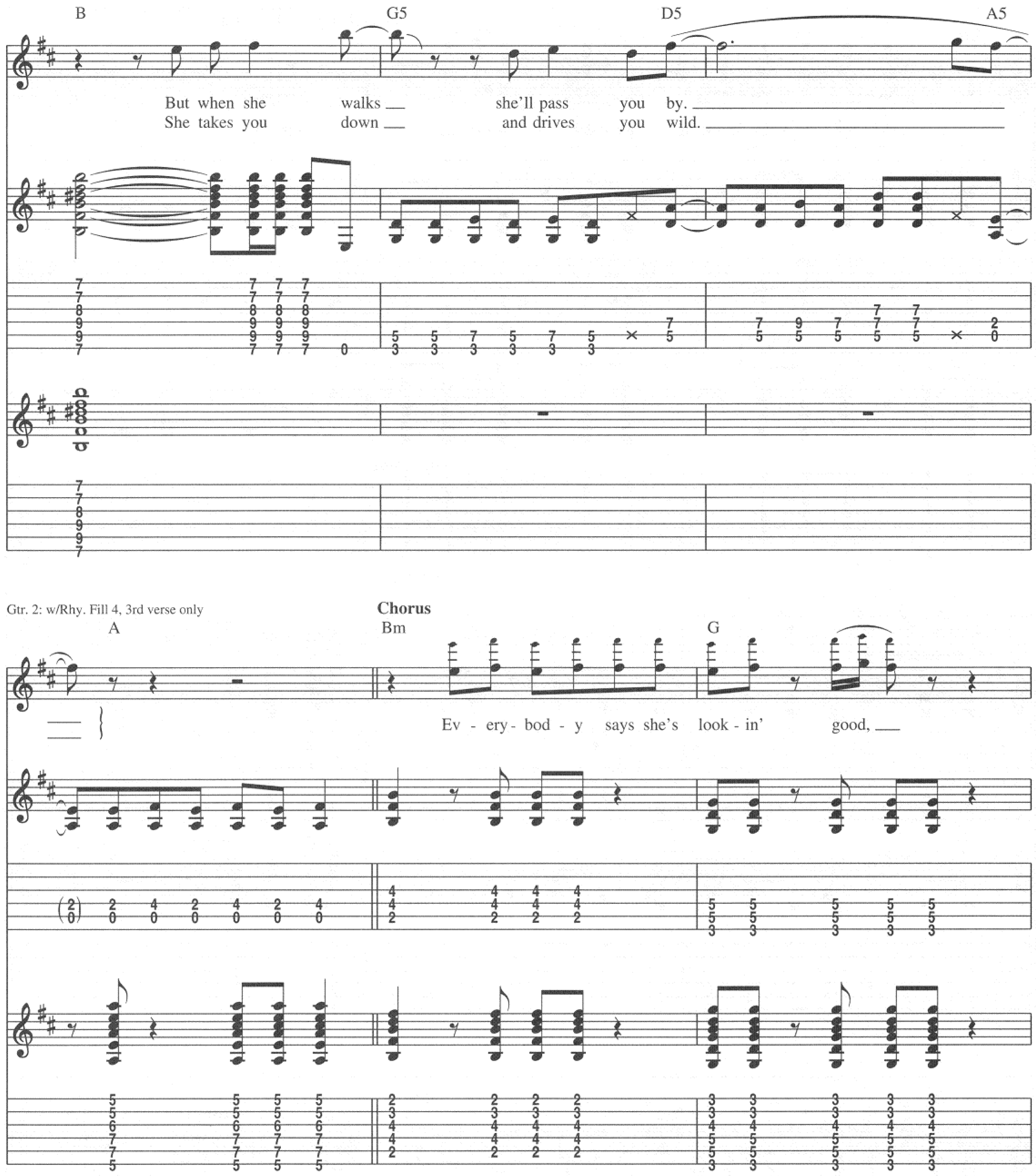
② = B♭ ⑤ = A♭

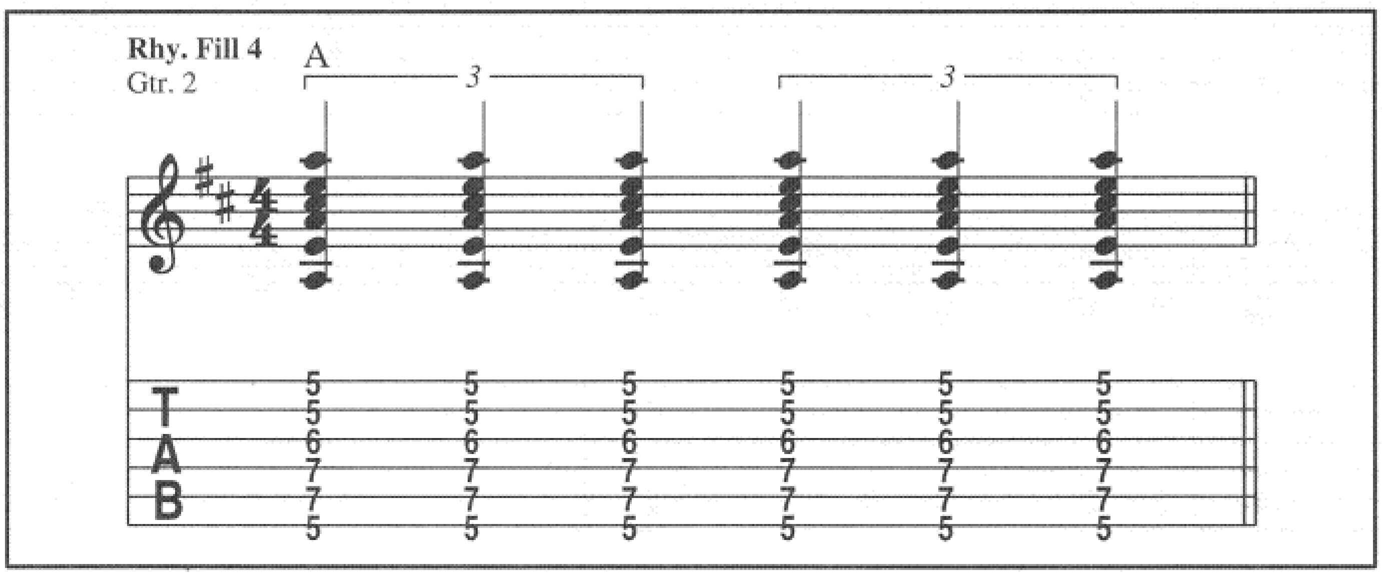
③ = G♭ ⑥ = E♭
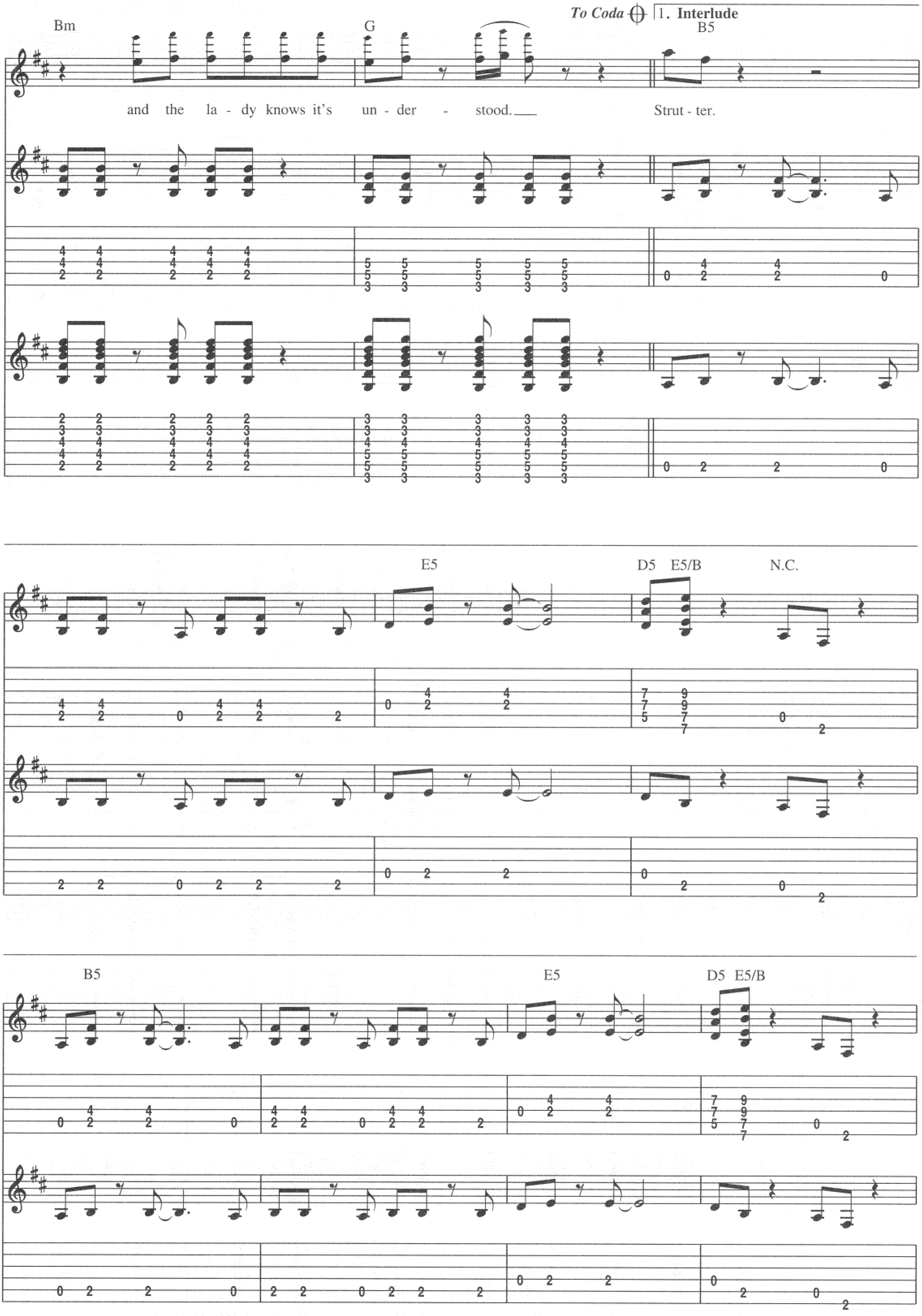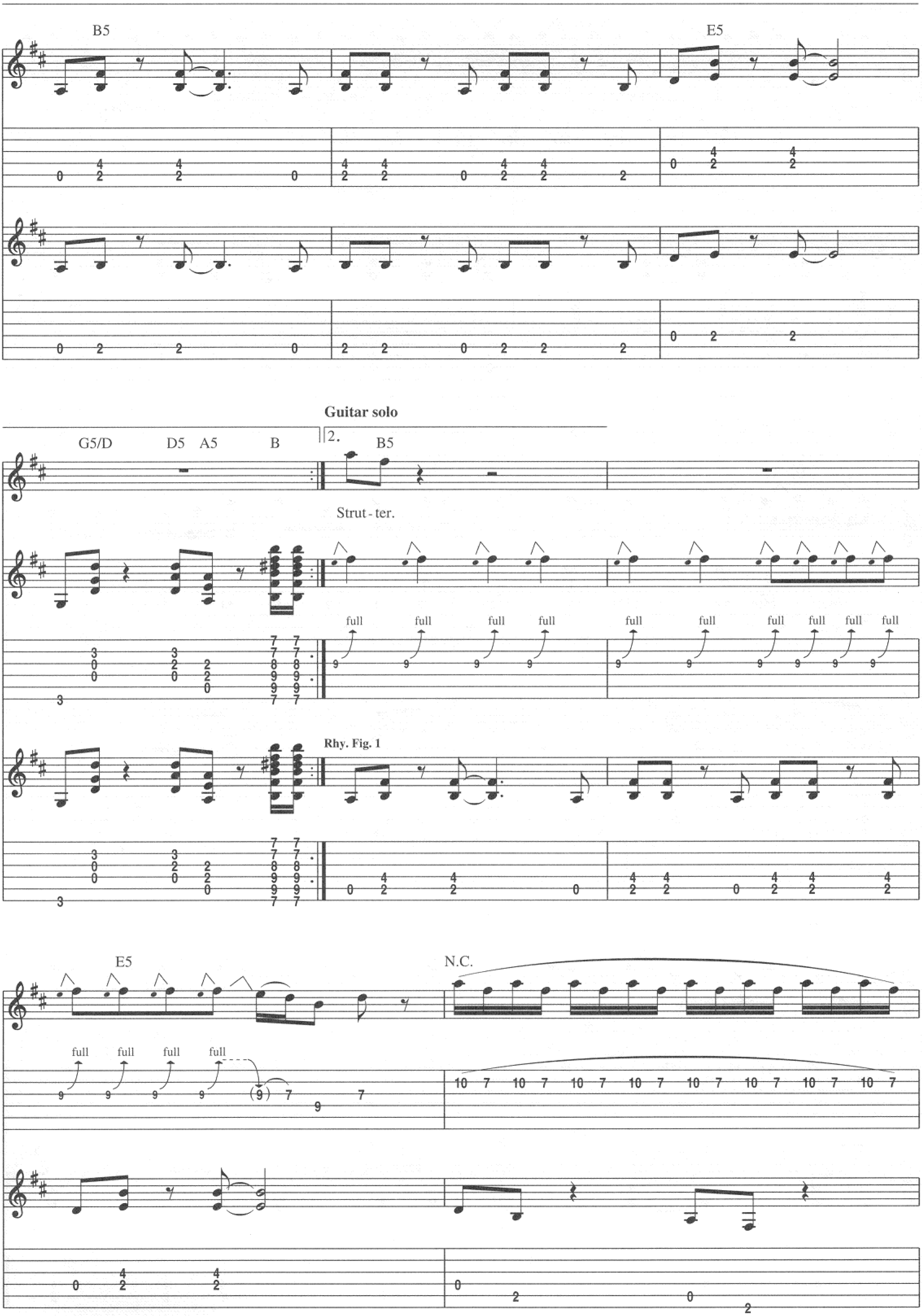



Verse
B
G5
D5
* Gtr. 1: w/Rhy. Fill 2, 3rd verse only
D
1., 3. I know a thing or two a - bout her.
2. She wears her sat - in like a la - dy.
* overdubbed rhythm guitar fill
G
D
B
G5
D5
I know she'll on - ly make you cry.
She gets her way just like a child.
Rhy. Fill 2
Gtr. 1
(D5)
B
T
A
B
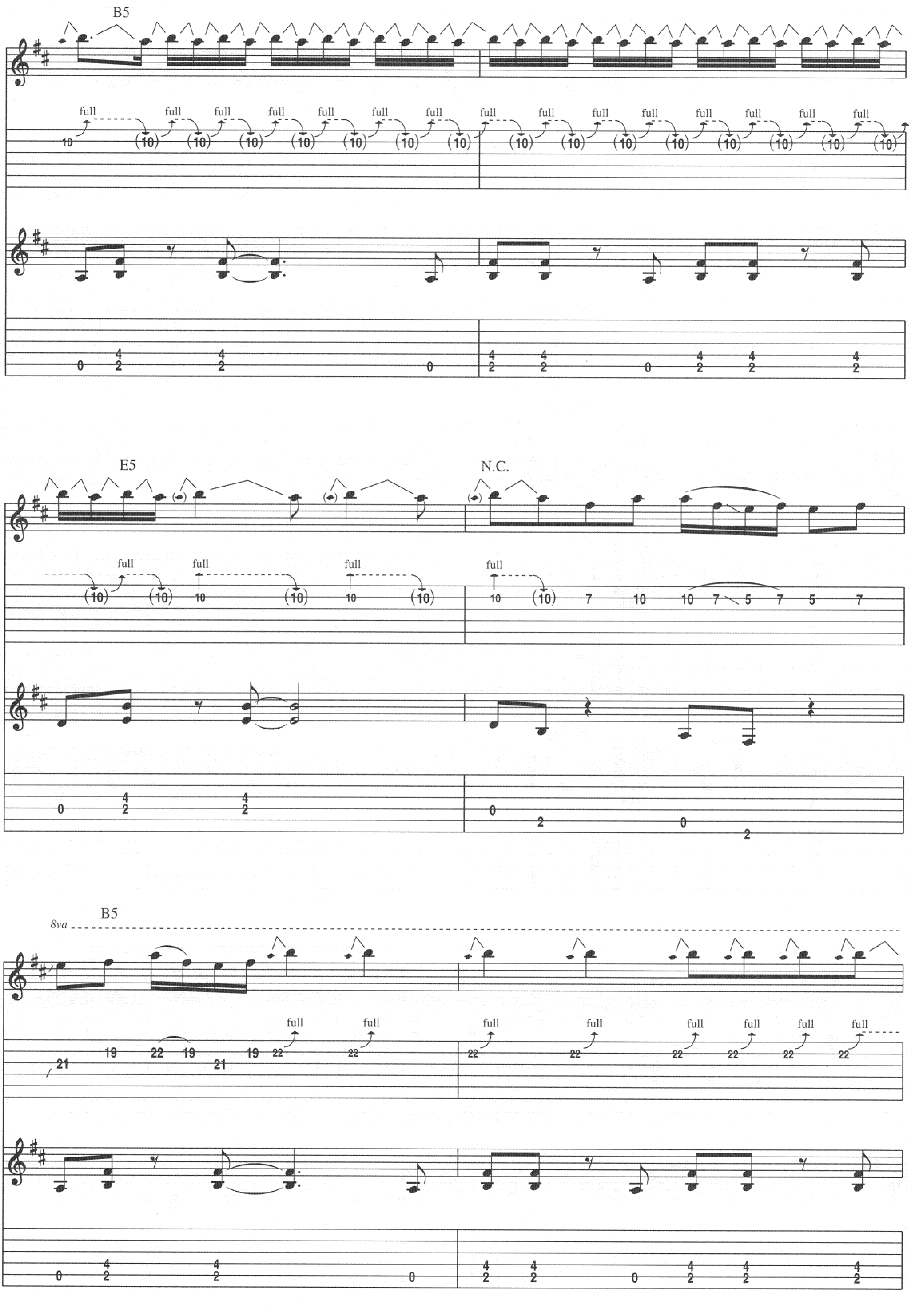

A5
A
B
She'll let you
You take her home
B
G5
D5
D
G
D
B
walk the street be - side her. Ooh.
and she says, "may - be." Ba - by.
Gtr.1: w/ Rhy. Fill 1, 1st time, 1st verse only
Gtr. 2: w/Rhy. Fill 3, last time, 3rd verse only
D
Rhy. Fill 1
Gtr. 1
G
D
B
1/2
Rhy. Fill 3
Gtr. 2
D
3
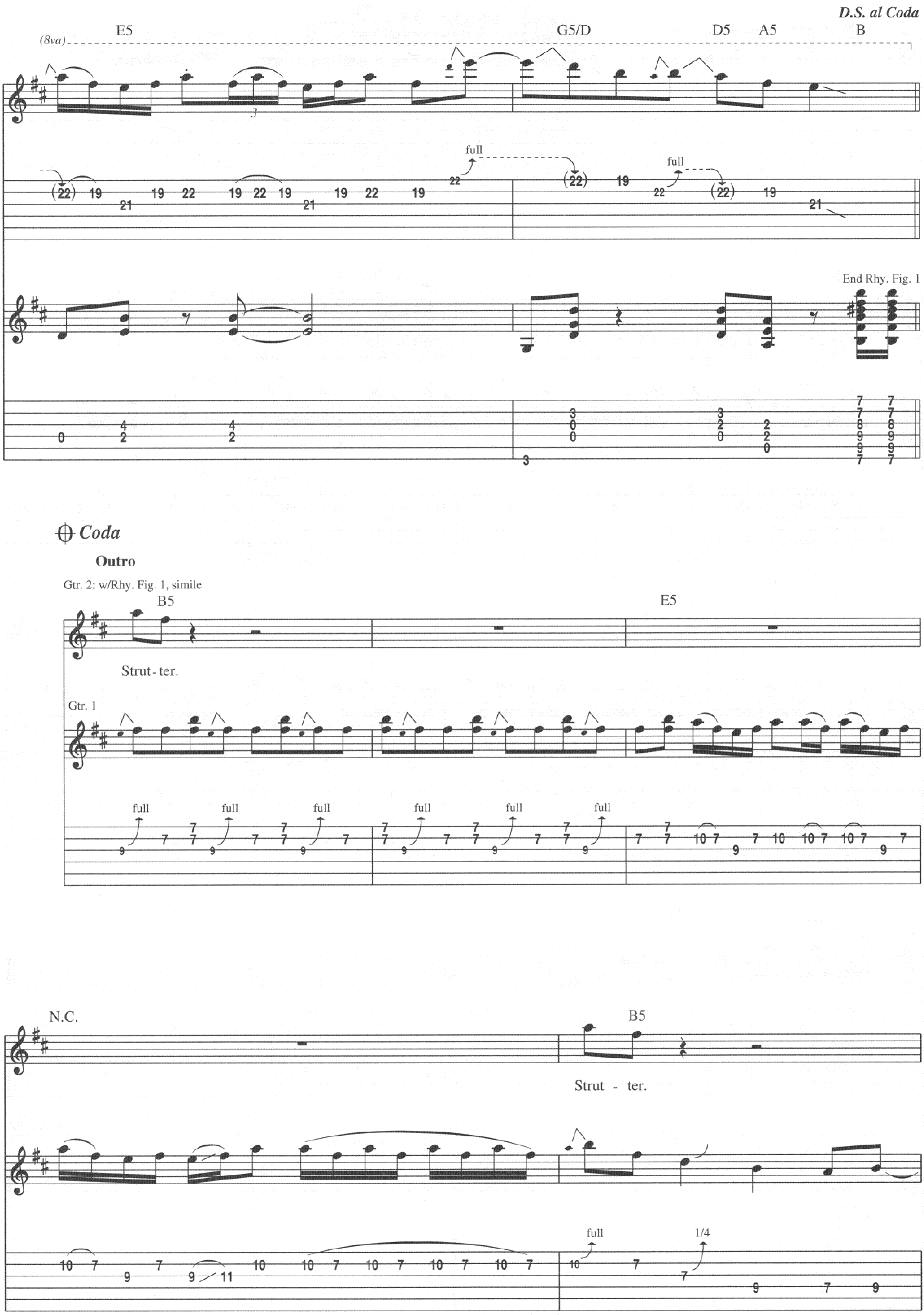

B
G5
D5
A5
But when she walks ___ she'll pass you by. ___
She takes you down ___ and drives you wild. ___
Gtr. 2: w/Rhy. Fill 4, 3rd verse only
A
Chorus
Bm
G
Ev - ery - bod - y says she's look - in' good, ___
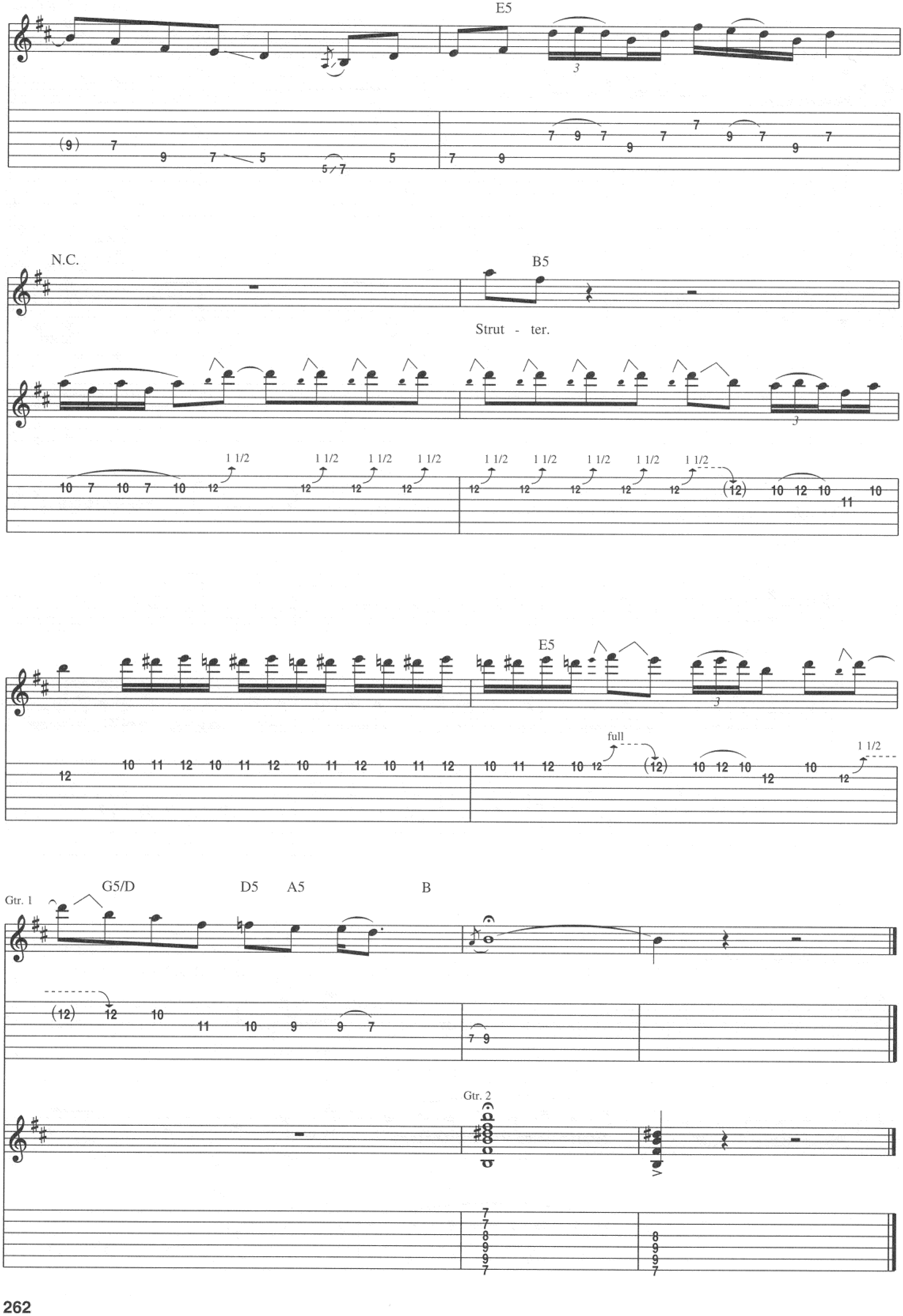

Rhy. Fill 4
Gtr. 2
A
3
3
T
A
B


To Coda
1. Interlude
Bm
G
B5
and the la - dy knows it's un - der - stood.
Strut - ter.
E5
D5 E5/B
N.C.
B5
E5
D5 E5/B


B5
E5
Guitar solo
G5/D
D5
A5
B
2.
B5
Strut - ter.
full
Rhy. Fig. 1
E5
N.C.
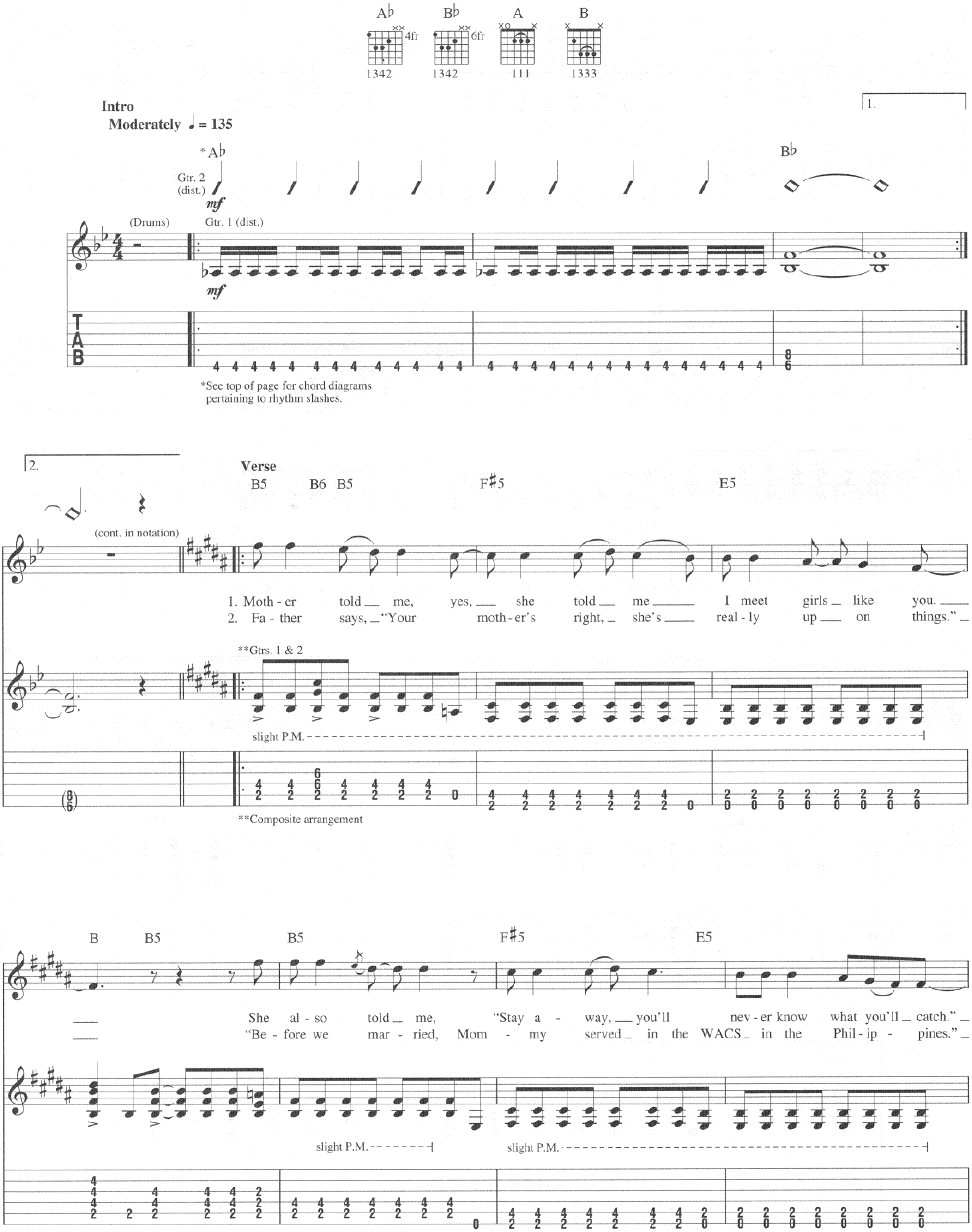

B5
full
E5
N.C.
8va
B5
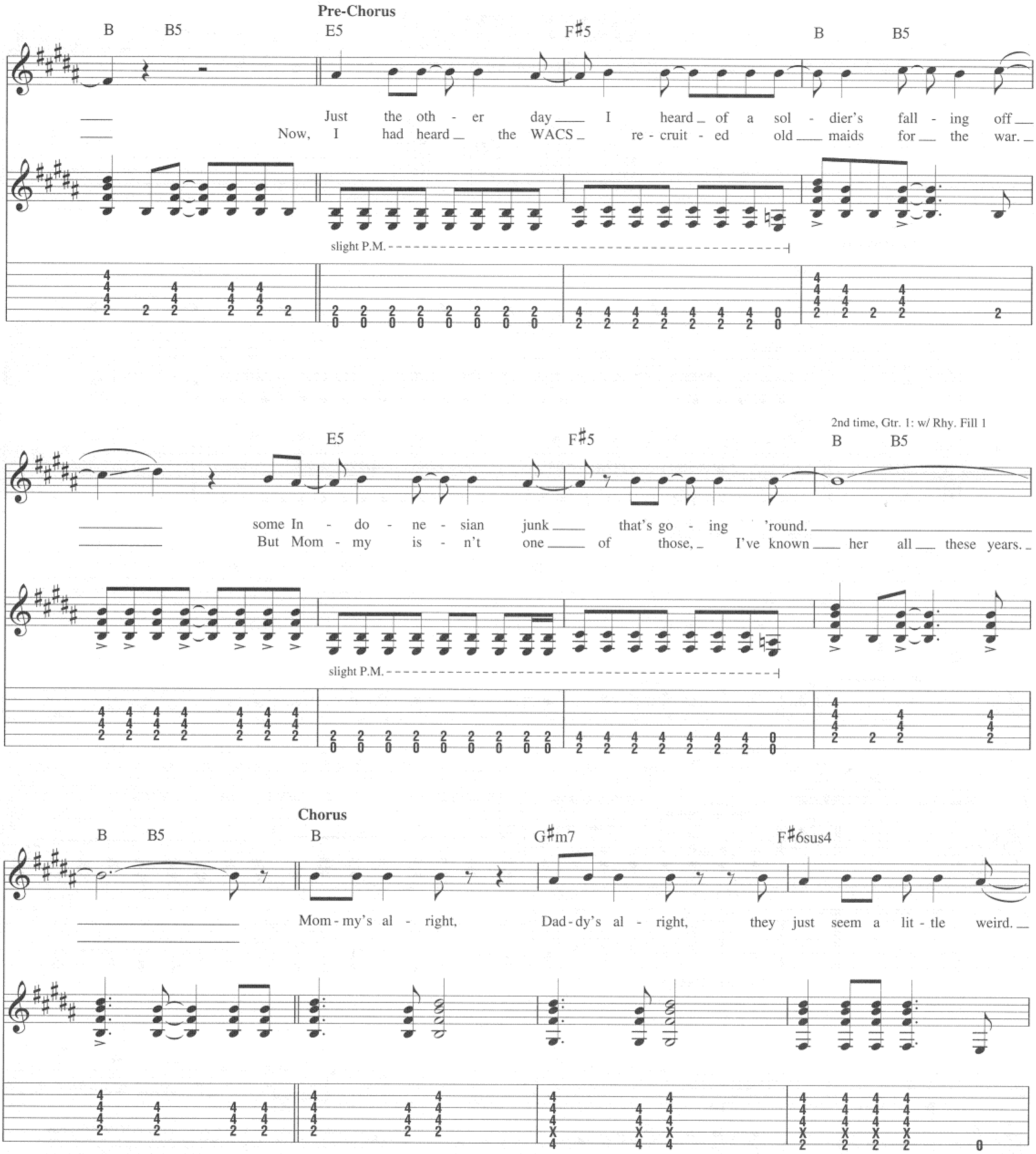

D.S. al Coda
E5
(8va)
G5/D
D5
A5
B
full
End Rhy. Fig. 1
Coda
Outro
Gtr. 2: w/Rhy. Fig. 1, simile
B5
Strut-ter.
Gtr. 1
N.C.
Strut - ter.
1/4

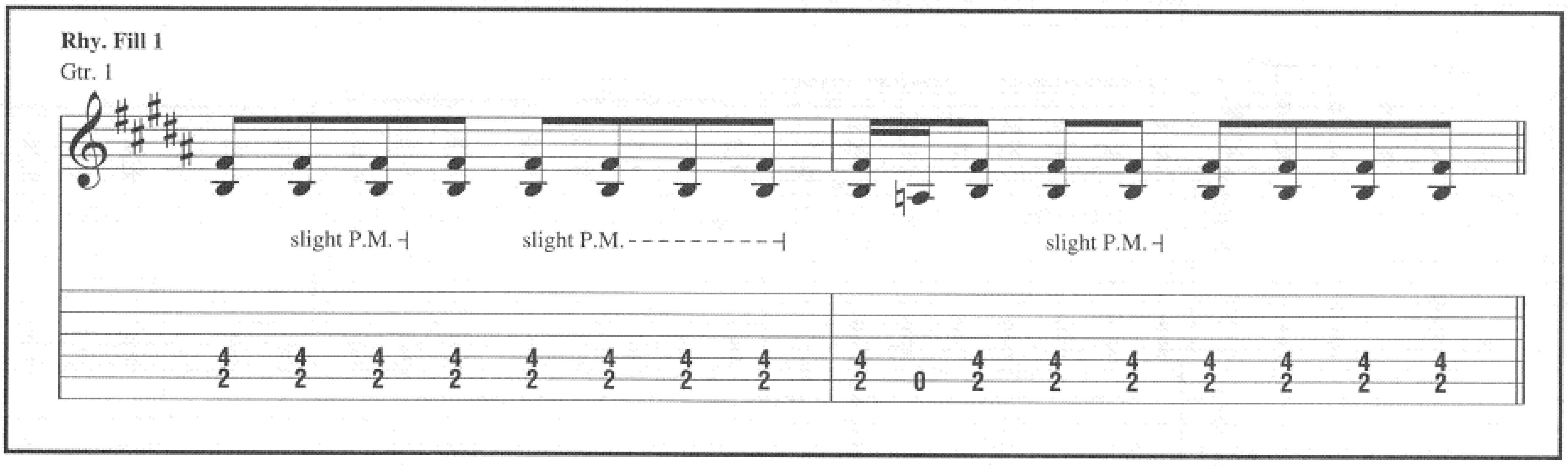

E5
N.C.
B5
Strut - ter.
E5
Gtr. 1
G5/D
D5
A5
B
Gtr. 2
full
1 1/2

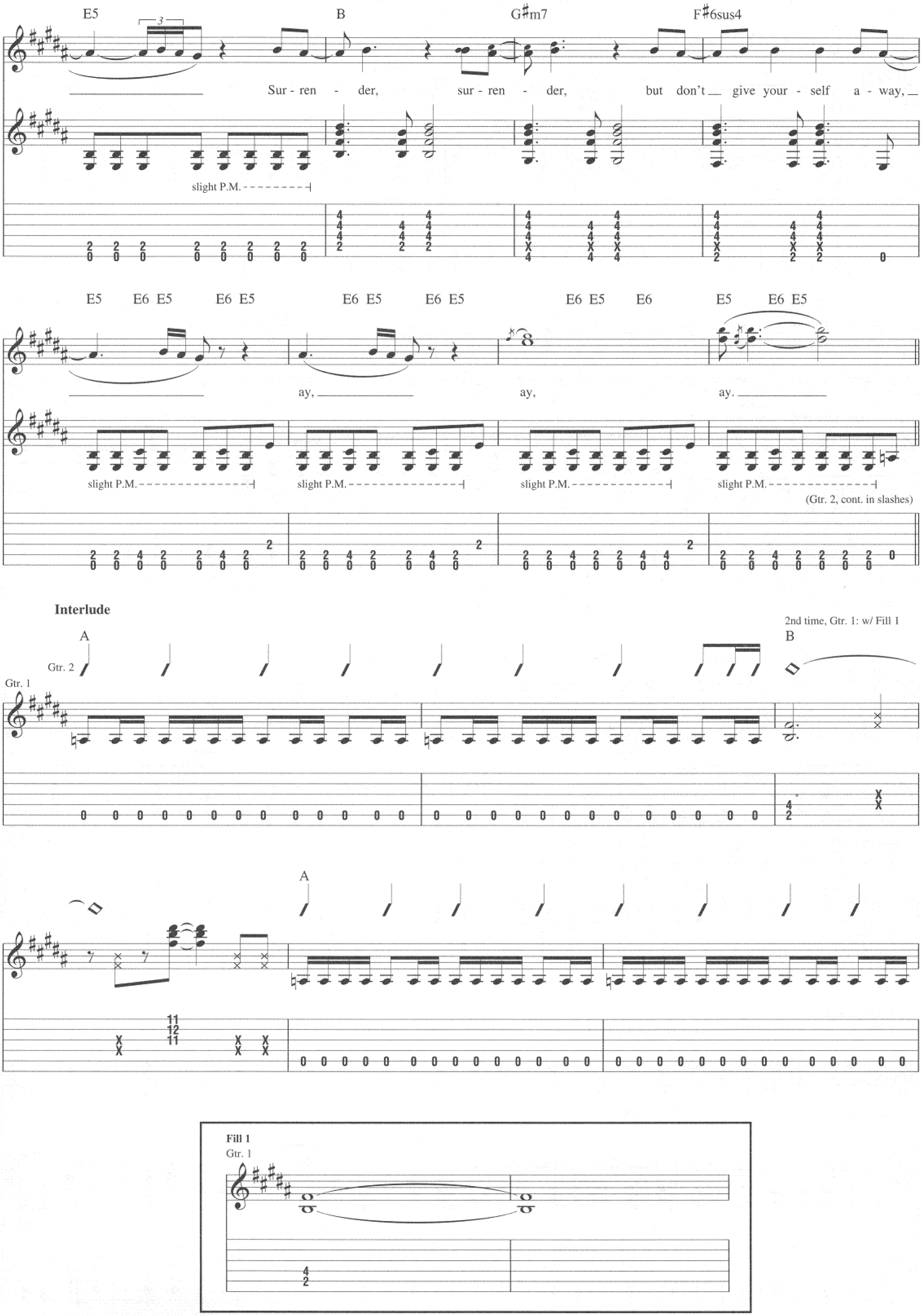
Surrender
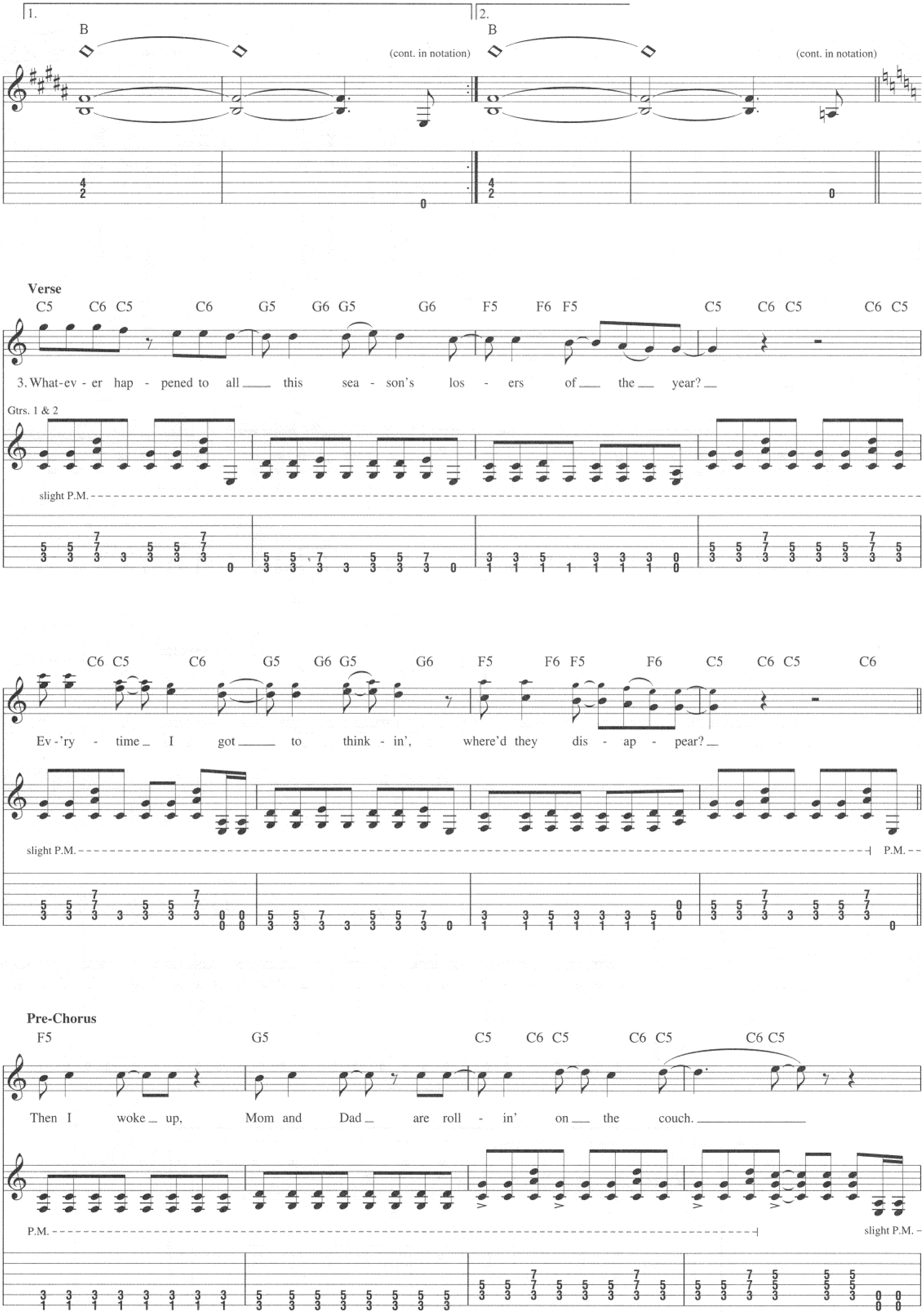
Words and Music by Rick Nielsen
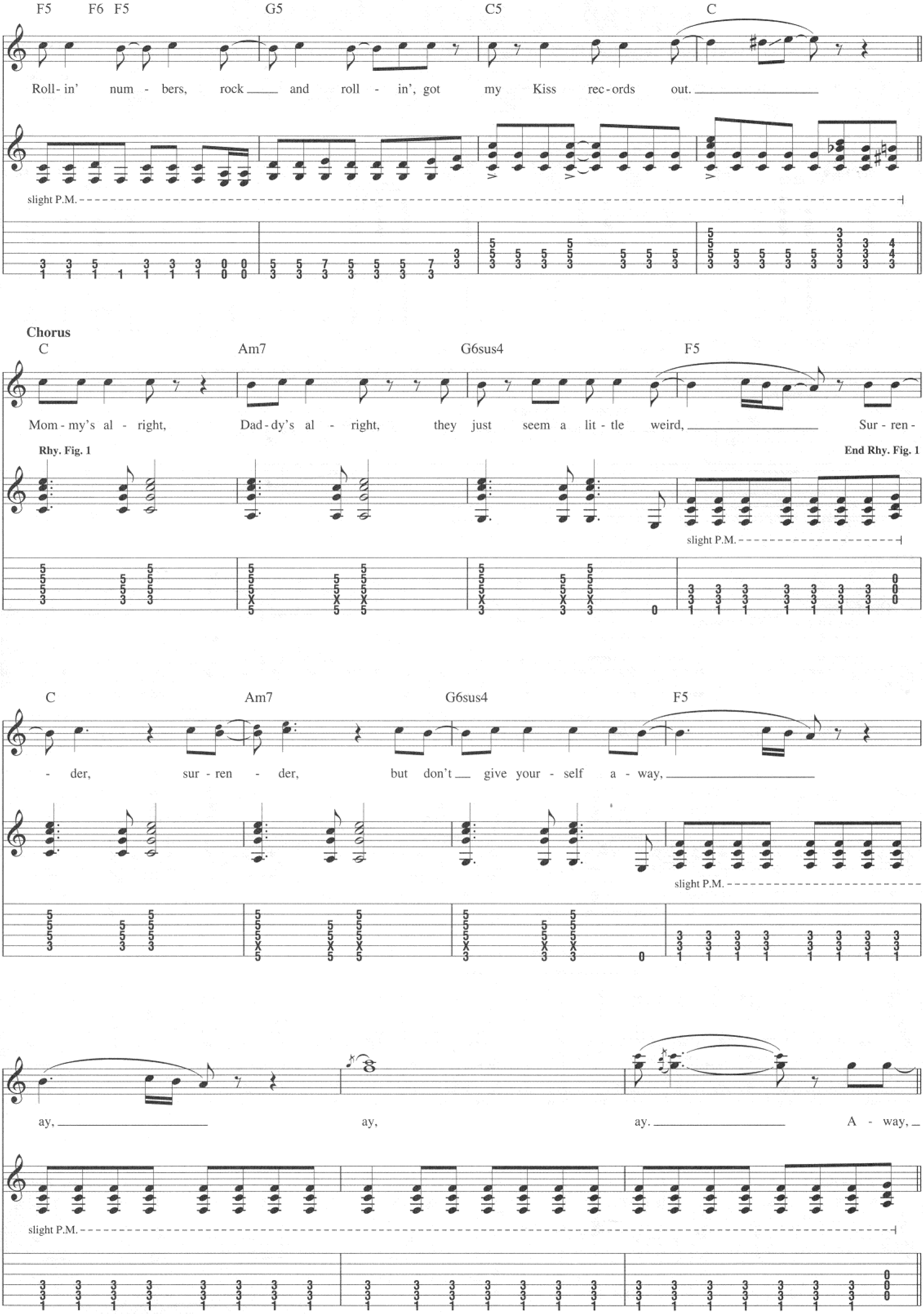


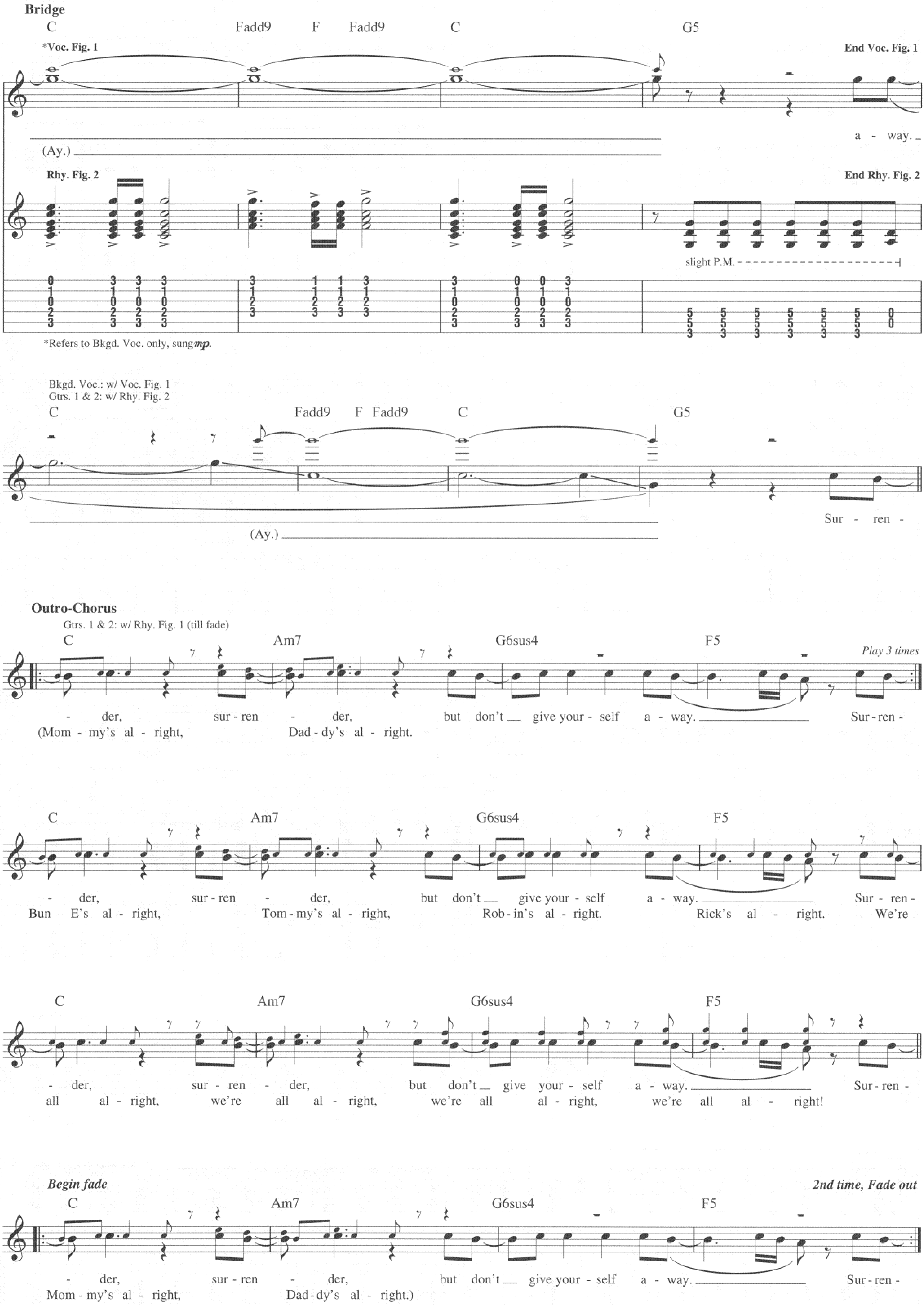

Pre-Chorus
B B5 E5 F#5 B B5
Just the oth - er day I heard of a sol - dier's fall - ing off
Now, I had heard the WACS re - cruit - ed old maids for the war.
slight P.M.
E5 F#5
2nd time, Gtr. 1: w/ Rhy. Fill 1
B B5
some In - do - ne - sian junk that's go - ing 'round.
But Mom - my is - n't one of those, I've known her all these years.
slight P.M.
B B5
Chorus
B G#m7 F#6sus4
Mom - my's al - right, Dad - dy's al - right, they just seem a lit - tle weird.


Rhy. Fill 1
Gtr. 1
slight P.M.
slight P.M.
slight P.M.


E5 B G#m7 F#6sus4
Sur - ren - der, sur - ren - der, but don't give your - self a - way,
slight P.M.
E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5
ay, ay, ay.
slight P.M.
(Gtr. 2, cont. in slashes)
Interlude
A
Gtr. 2
Gtr. 1
2nd time, Gtr. 1: w/ Fill 1
B
A
Fill 1
Gtr. 1
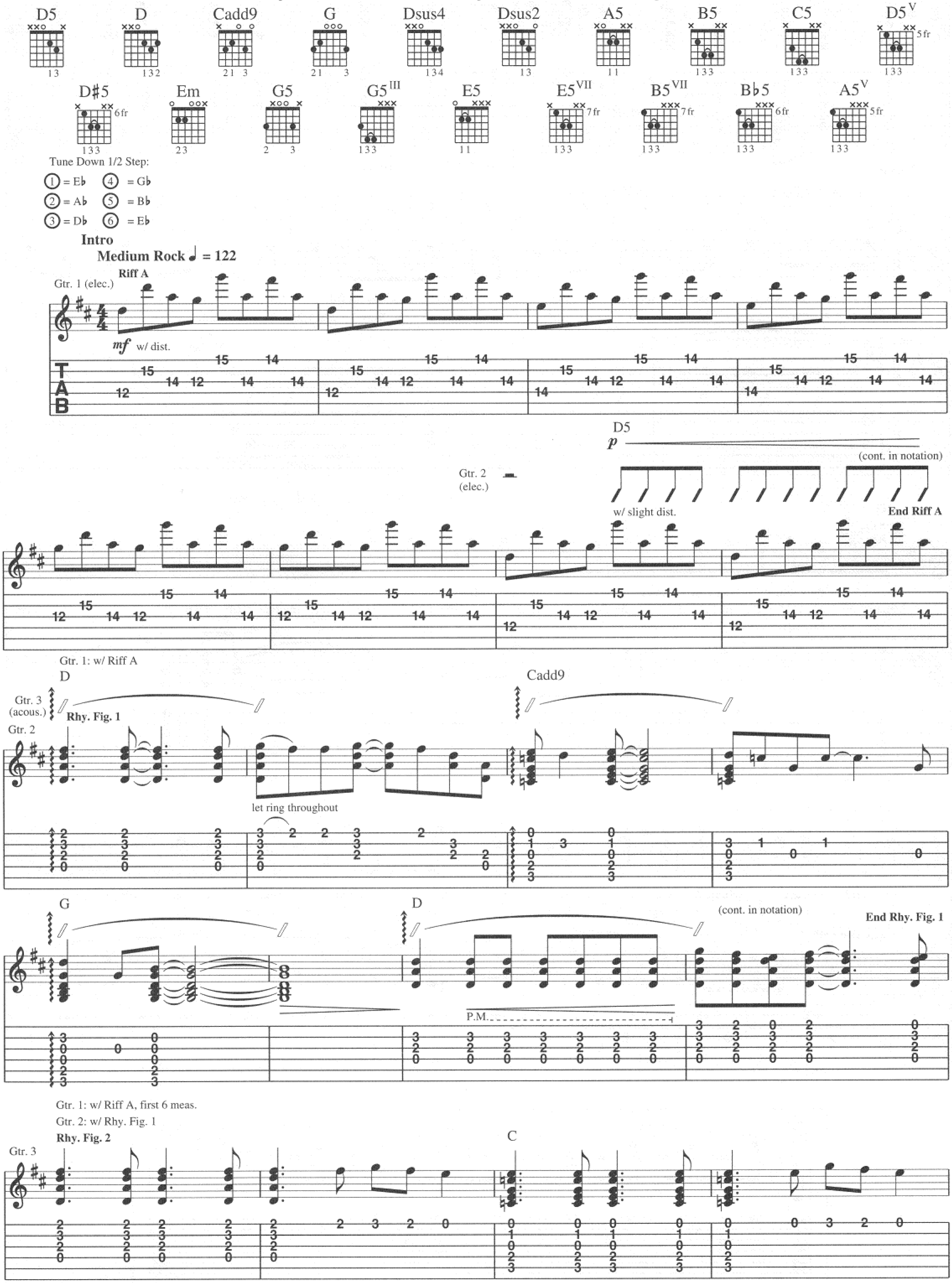

1.
2.
B
(cont. in notation)
Verse
C5 C6 C5 C6 G5 G6 G5 G6 F5 F6 F5 C5 C6 C5 C6 C5
3. What-ev - er hap - pened to all this sea - son's los - ers of the year?
Gtrs. 1 & 2
slight P.M.
C6 C5 C6 G5 G6 G5 G6 F5 F6 F5 F6 C5 C6 C5 C6
Ev - 'ry - time I got to think - in', where'd they dis - ap - pear?
slight P.M.
P.M.
Pre-Chorus
F5 G5 C5 C6 C5 C6 C5 C6 C5
Then I woke up, Mom and Dad are roll - in' on the couch.
P.M.
slight P.M.
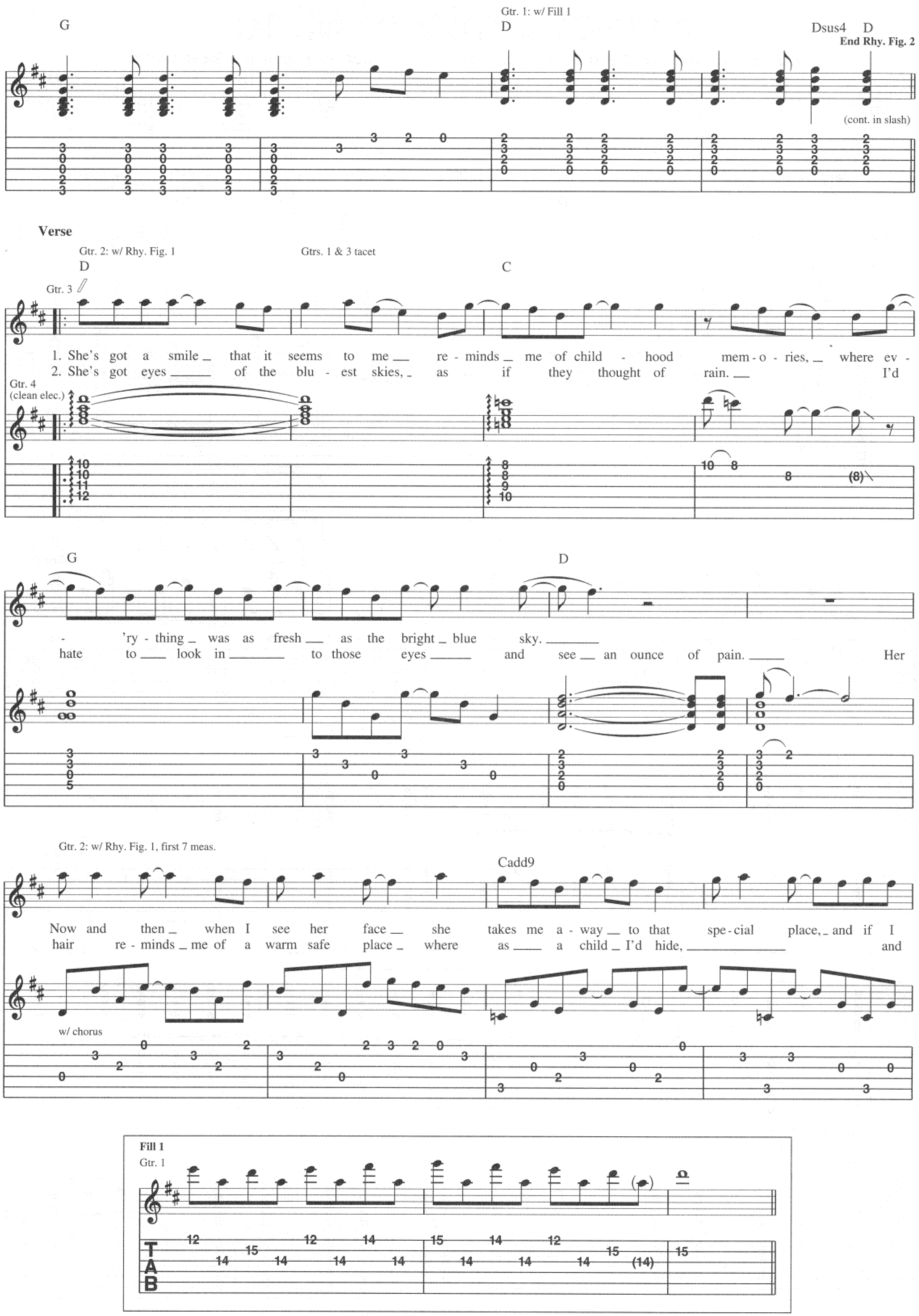

F5 F6 F5 G5 C5 C
Roll-in' num - bers, rock and roll - in', got my Kiss rec-ords out.
slight P.M.
Chorus
C Am7 G6sus4 F5
Mom-my's al - right, Dad-dy's al - right, they just seem a lit - tle weird, Sur - ren -
Rhy. Fig. 1
End Rhy. Fig. 1
slight P.M.
C Am7 G6sus4 F5
- der, sur - ren - der, but don't give your - self a - way,
slight P.M.
ay, ay, ay. A - way,
slight P.M.
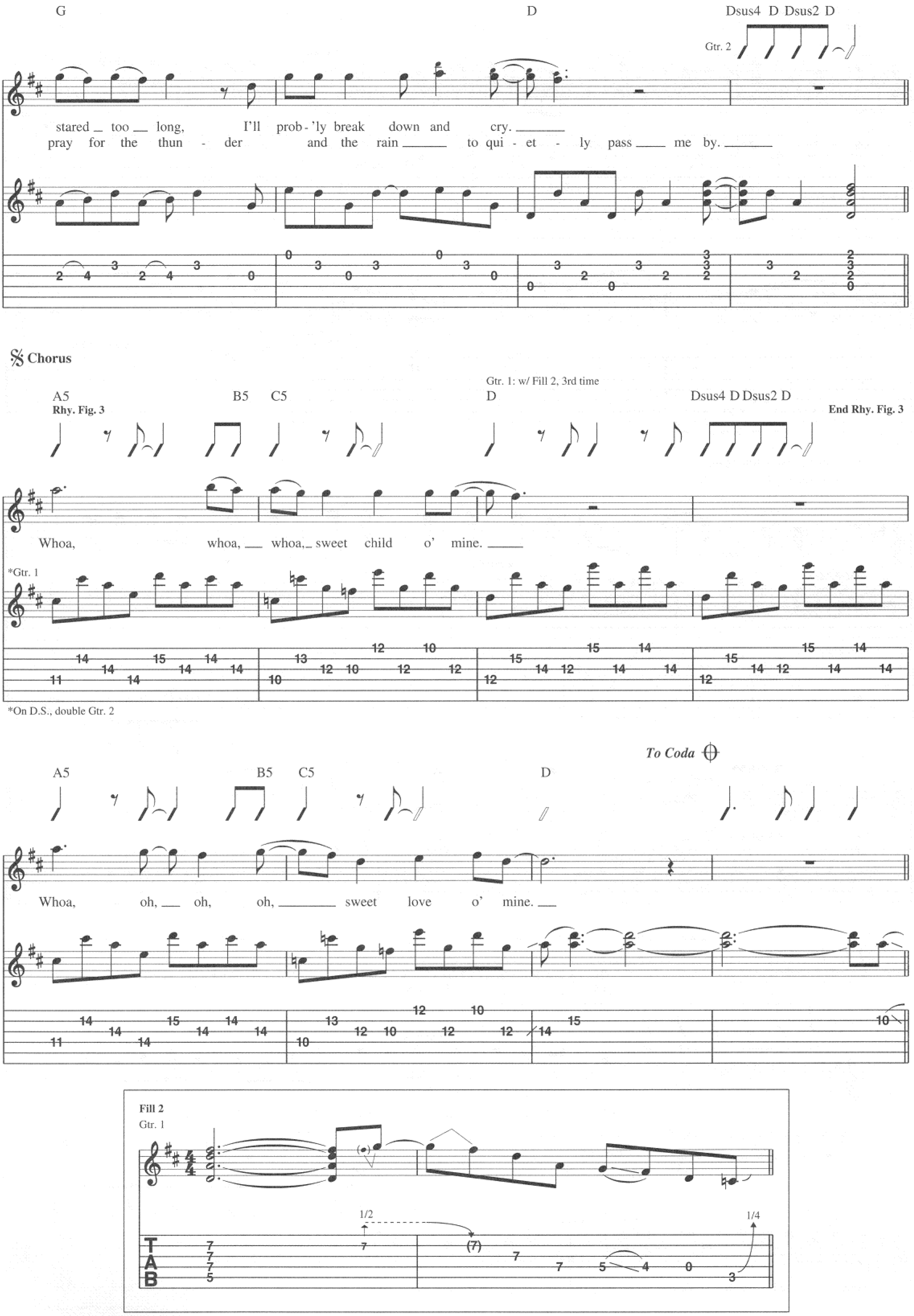

Bridge
C Fadd9 F Fadd9 C G5
*Voc. Fig. 1
End Voc. Fig. 1
(Ay.) a - way.
Rhy. Fig. 2
End Rhy. Fig. 2
slight P.M.
*Refers to Bkgd. Voc. only, sung mp.
Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 2
C Fadd9 F Fadd9 C G5
(Ay.) Sur - ren -
Outro-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (till fade)
C Am7 G6sus4 F5
Play 3 times
- der, sur - ren - der, but don't give your - self a - way. Sur - ren -
(Mom - my's al - right, Dad - dy's al - right.
C Am7 G6sus4 F5
- der, sur - ren - der, but don't give your - self a - way. Sur - ren -
Bun E's al - right, Tom - my's al - right, Rob - in's al - right. Rick's al - right. We're
C Am7 G6sus4 F5
- der, sur - ren - der, but don't give your - self a - way. Sur - ren -
all al - right, we're all al - right, we're all al - right, we're all al - right!
Begin fade
2nd time, Fade out
C Am7 G6sus4 F5
- der, sur - ren - der, but don't give your - self a - way. Sur - ren -
Mom - my's al - right, Dad - dy's al - right.)
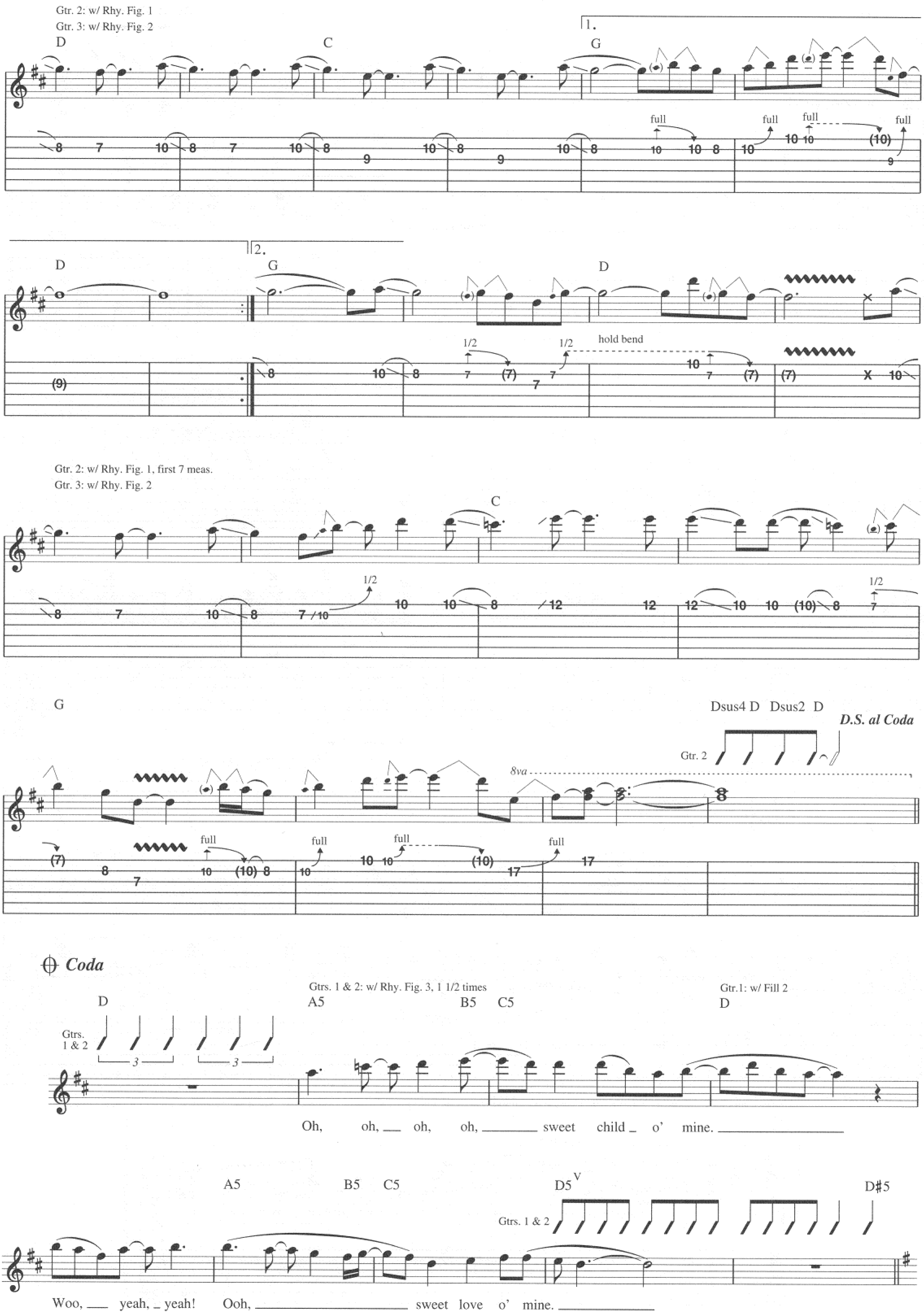
Sweet Child o' Mine
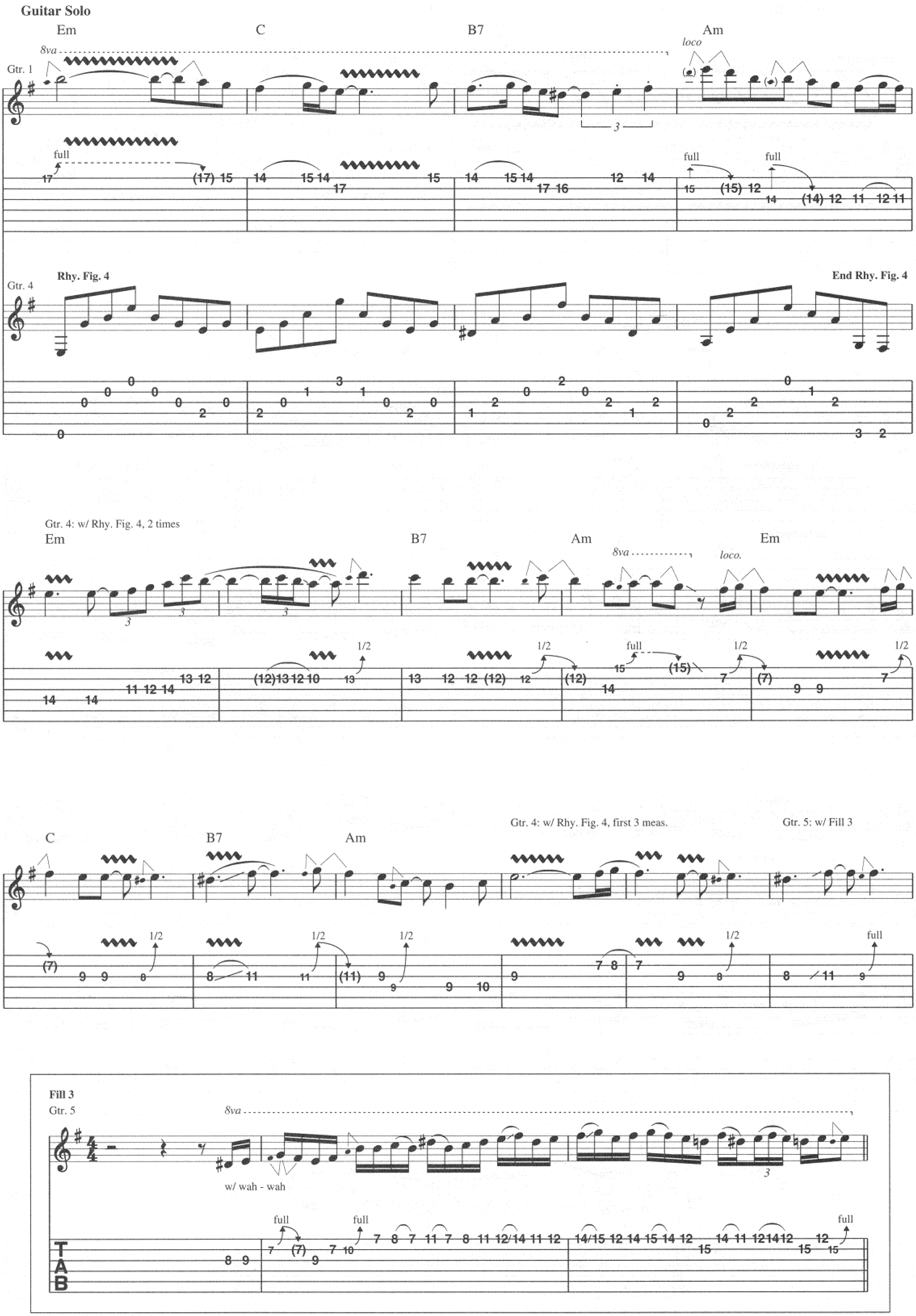
Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler
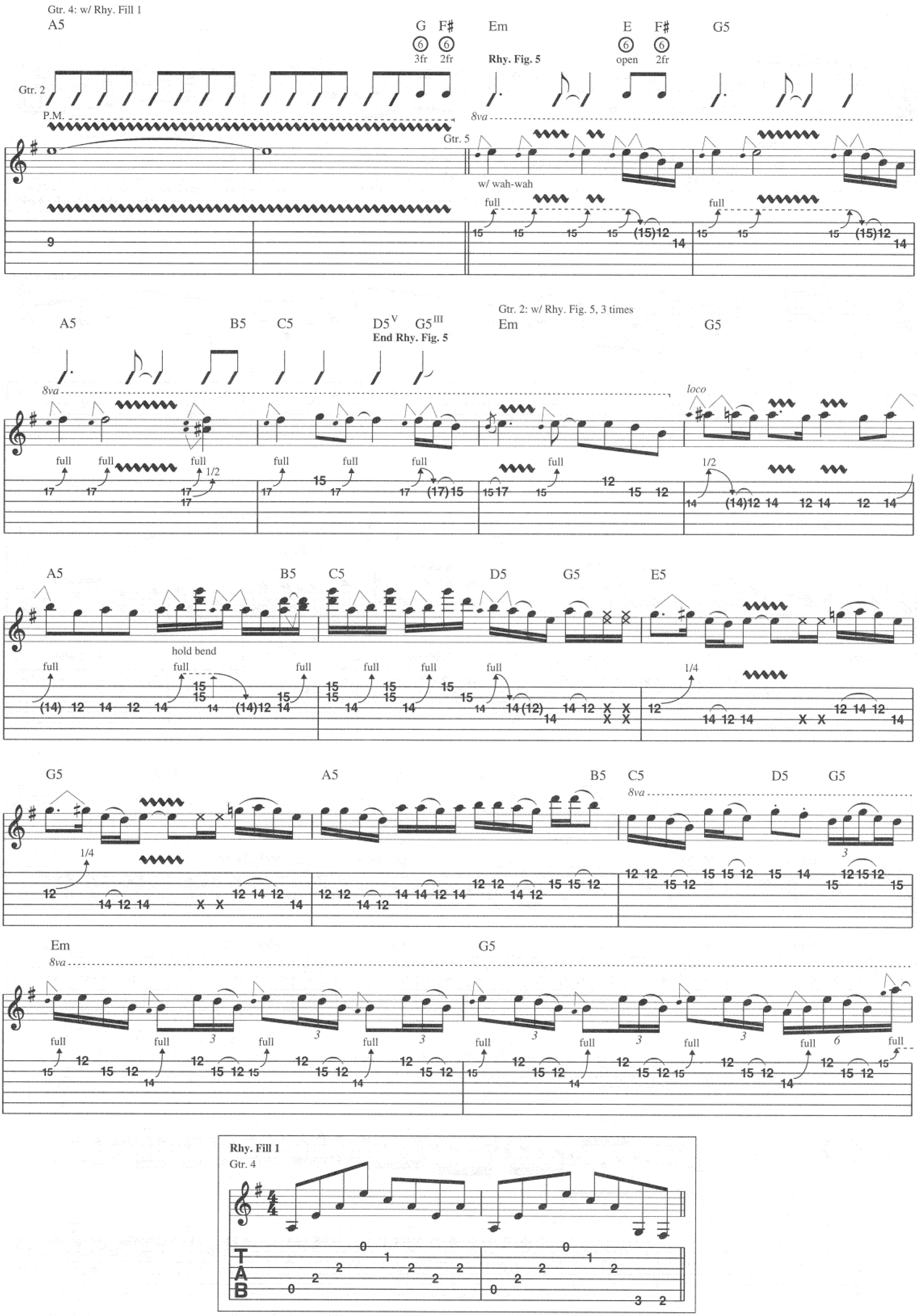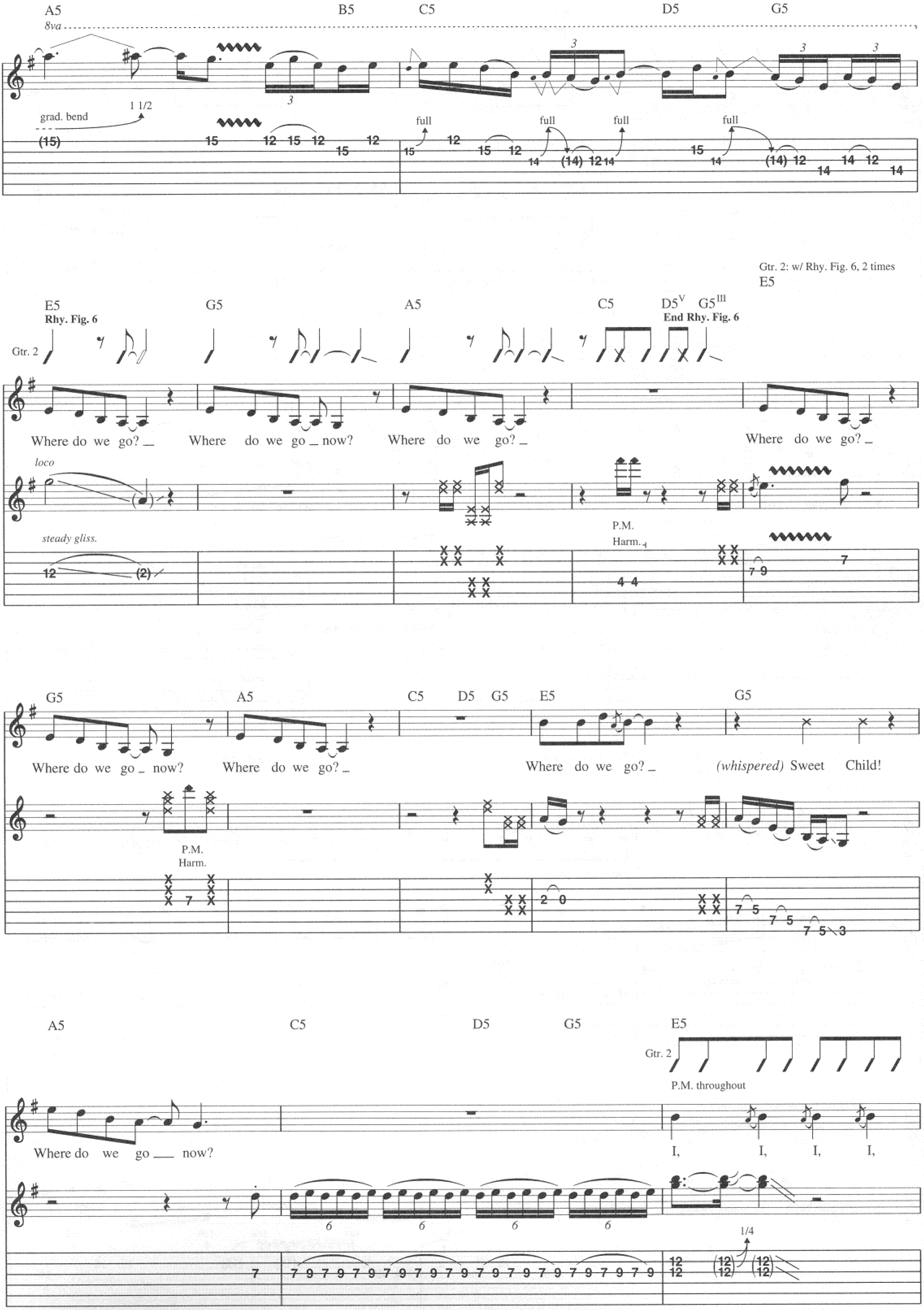



G
Gtr. 1: w/ Fill 1
D
Dsus4 D
End Rhy. Fig. 2
(cont. in slash)
Verse
Gtr. 2: w/ Rhy. Fig. 1
Gtrs. 1 & 3 tacet
D
C
Gtr. 3
1. She's got a smile that it seems to me re - minds me of child - hood mem - o - ries, where ev -
2. She's got eyes of the blu - est skies, as if they thought of rain. I'd
Gtr. 4
(clean elec.)
G
D
- 'ry - thing was as fresh as the bright blue sky.
hate to look in to those eyes and see an ounce of pain. Her
Gtr. 2: w/ Rhy. Fig. 1, first 7 meas.
Cadd9
Now and then when I see her face she takes me a - way to that spe - cial place, and if I
hair re - minds me of a warm safe place where as a child I'd hide, and
w/ chorus
Fill 1
Gtr. 1
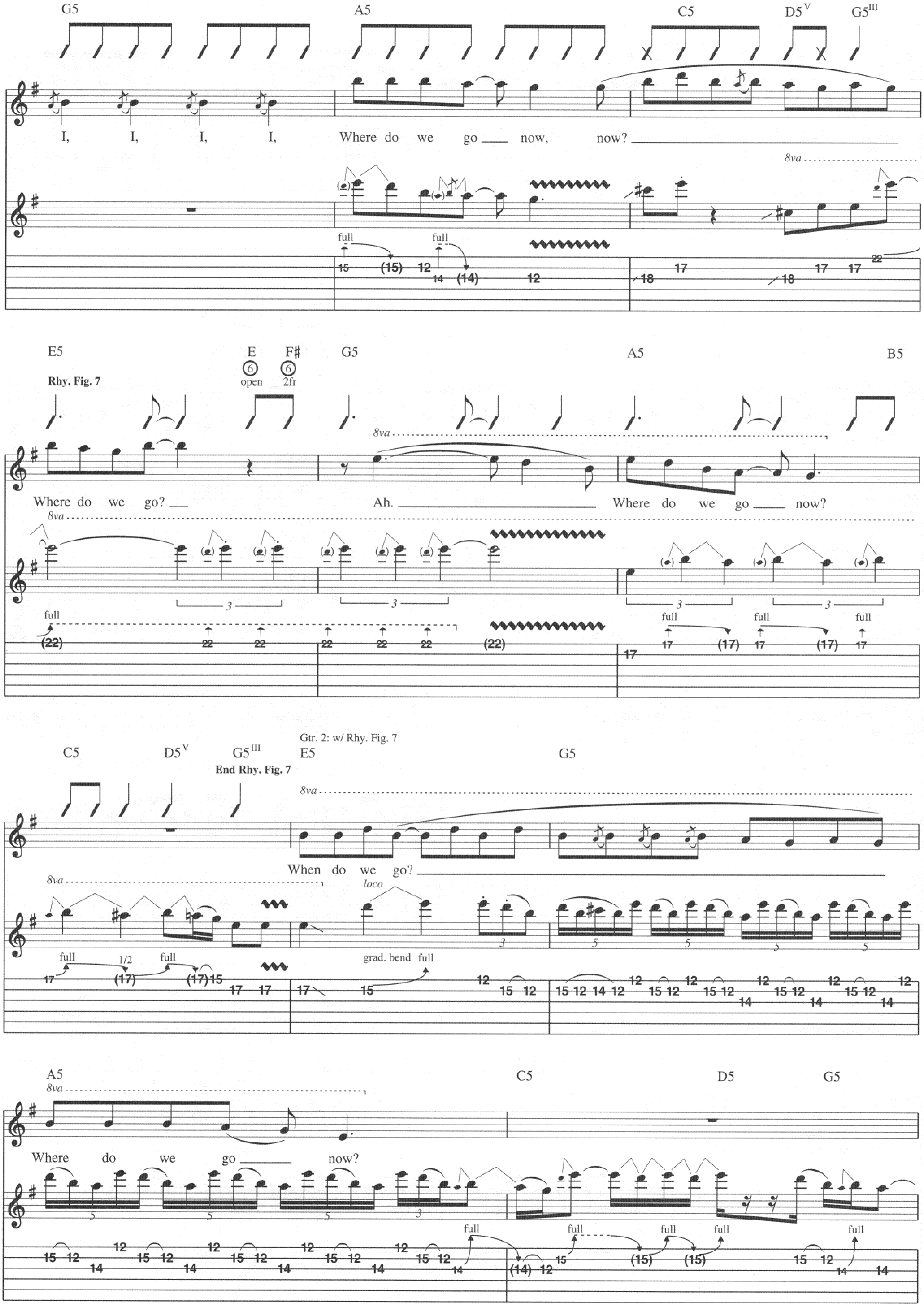

G
D
Dsus4 D Dsus2 D
Gtr. 2
stared _ too _ long, I'll prob - 'ly break down and cry. ____
pray for the thun - der and the rain ____ to qui - et - ly pass ___ me by. ____
Chorus
A5
Rhy. Fig. 3
B5 C5
Gtr. 1: w/ Fill 2, 3rd time
D
Dsus4 D Dsus2 D
End Rhy. Fig. 3
Whoa, whoa, _ whoa, _ sweet child o' mine. ____
*Gtr. 1
*On D.S., double Gtr. 2
To Coda
A5
B5 C5
D
Whoa, oh, __ oh, oh, ______ sweet love o' mine. __
Fill 2
Gtr. 1
1/2
1/4
TAB
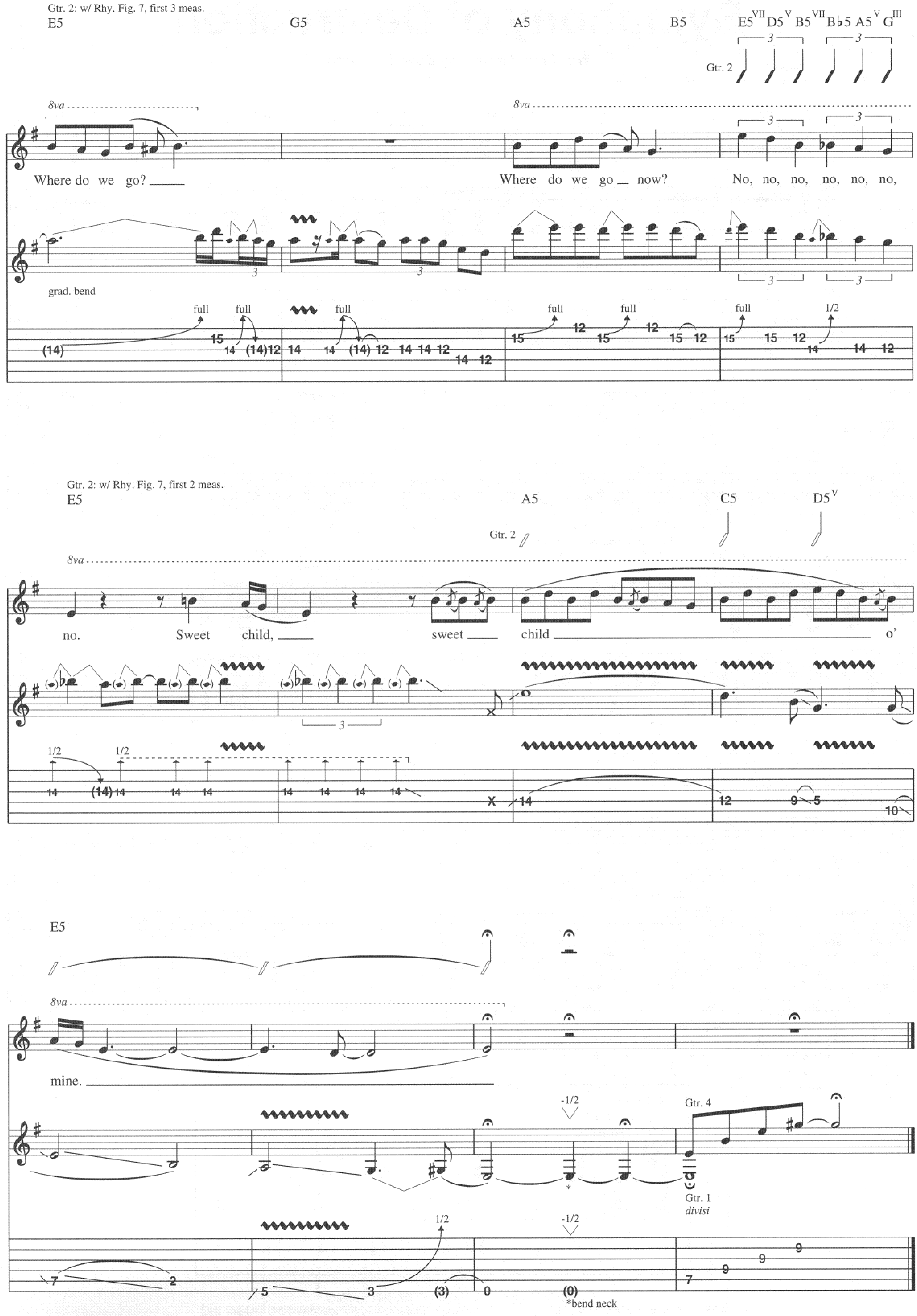

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 2
D
C
1.
G
full
full
full
full
D
2.
G
1/2
1/2
hold bend
D
Gtr. 2: w/ Rhy. Fig. 1, first 7 meas.
Gtr. 3: w/ Rhy. Fig. 2
C
1/2
1/2
G
Dsus4 D Dsus2 D
D.S. al Coda
Gtr. 2
8va
full
full
full
full
Coda
D
Gtrs. 1 & 2
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 1/2 times
A5
B5 C5
Gtr.1: w/ Fill 2
D
Oh, oh, oh, oh, sweet child o' mine.
A5
B5 C5
D5
Gtrs. 1 & 2
D#5
Woo, yeah, yeah! Ooh, sweet love o' mine.


Guitar Solo
Em
C
B7
Am
8va
loco
Gtr. 1
full
Gtr. 4
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 4: w/ Rhy. Fig. 4, 2 times
1/2
Gtr. 4: w/ Rhy. Fig. 4, first 3 meas.
Gtr. 5: w/ Fill 3
Fill 3
Gtr. 5
w/ wah - wah
TAB


Gtr. 4: w/ Rhy. Fill 1
A5
G
F#
Em
E
F#
G5
3fr
2fr
Rhy. Fig. 5
open
2fr
Gtr. 2
P.M.
8va
Gtr. 5
w/ wah-wah
full
Gtr. 2: w/ Rhy. Fig. 5, 3 times
B5
C5
D5
G5
End Rhy. Fig. 5
loco
1/2
hold bend
E5
1/4
Rhy. Fill 1
Gtr. 4
T
A
B

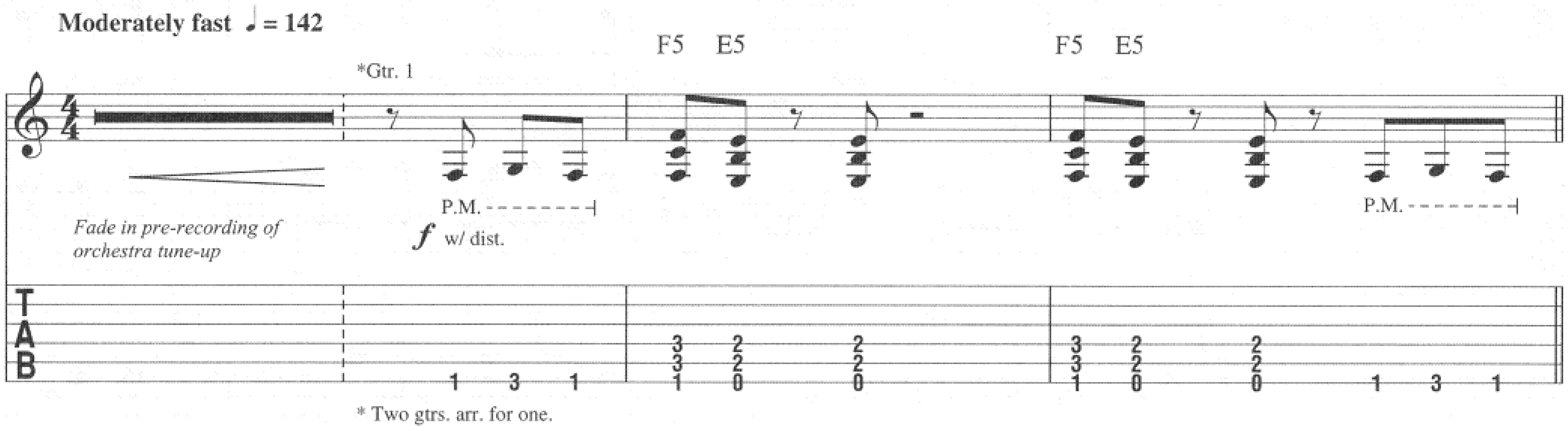

A5 B5 C5 D5 G5
8va
grad. bend
1 1/2
full
Gtr. 2: w/ Rhy. Fig. 6, 2 times
E5
E5 G5 A5 C5 D5V G5III
Rhy. Fig. 6
End Rhy. Fig. 6
Gtr. 2
Where do we go? Where do we go now? Where do we go? Where do we go?
loco
steady gliss.
P.M.
Harm.
G5 A5 C5 D5 G5 E5 G5
Where do we go now? Where do we go? Where do we go?
(whispered) Sweet Child!
P.M.
Harm.
A5 C5 D5 G5 E5
Gtr. 2
P.M. throughout
Where do we go now?
I, I, I, I,
1/4

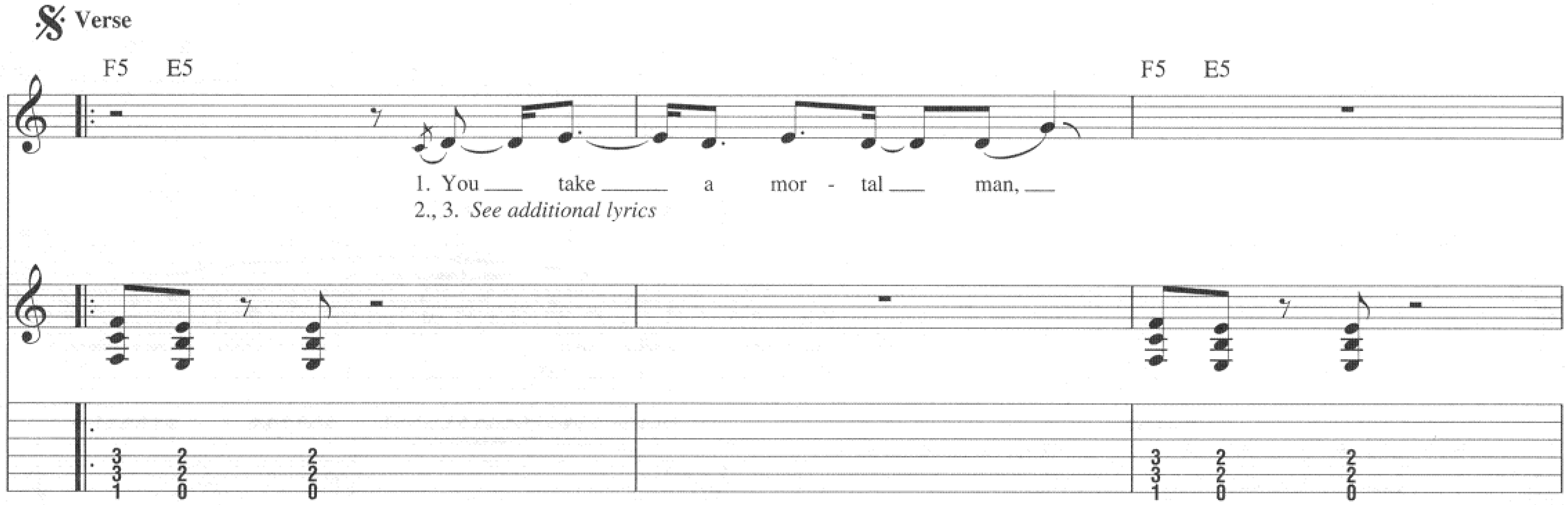

G5 A5 C5 D5V G5III
I, I, I, I, Where do we go now, now?
8va
full full 15 (15) 12 14 (14) 12 18 17 18 17 17 22
E5 E F♯ G5 A5 B5
Rhy. Fig. 7
6 open 6 2fr
Where do we go? Ah. Where do we go now?
8va
full full full full
(22) 22 22 22 22 22 (22) 17 17 (17) 17 (17) 17
C5 D5V G5III
End Rhy. Fig. 7
Gtr. 2: w/ Rhy. Fig. 7
E5 G5
8va
When do we go?
loco
full 1/2 full grad. bend full
17 (17) (17)15 17 17 17 15 12 15 12 15 12 14 12 12 15 12 12 15 12 14 12 15 12 14 12 15 12 14
A5 C5 D5 G5
8va
Where do we go now?
full full full full full
15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 (14) 12 15 (15) (15) 15 12 14 14
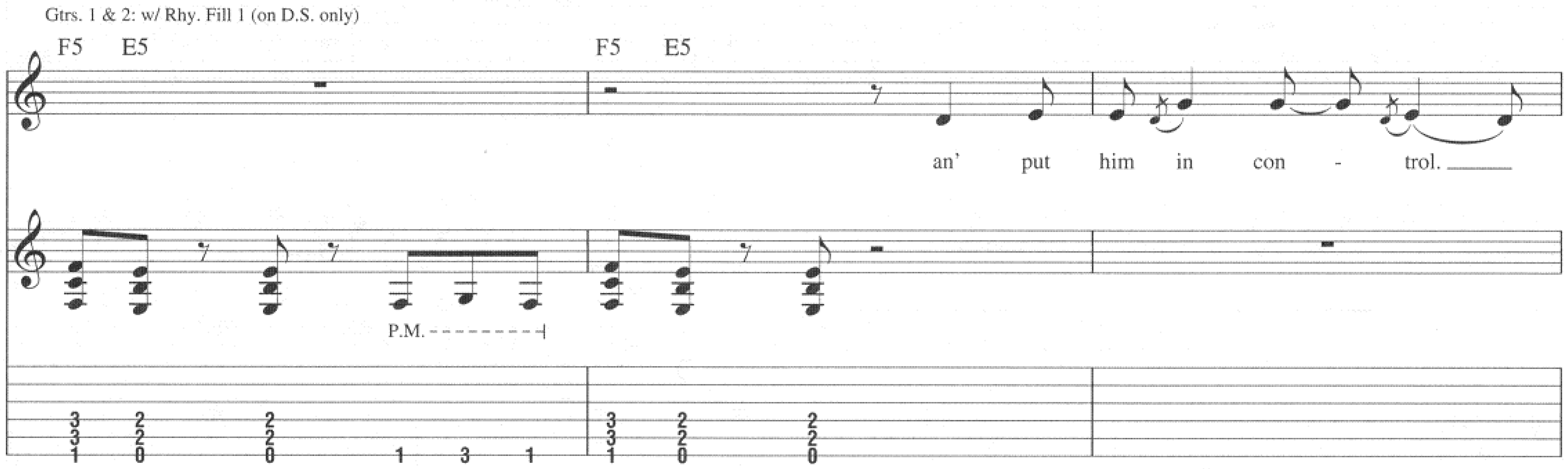

Gtr. 2: w/ Rhy. Fig. 7, first 3 meas.
E5 G5 A5 B5 E5 D5 B5 B♭5 A5 G
Gtr. 2
8va
Where do we go?
Where do we go now?
No, no, no, no, no, no,
grad. bend
full
1/2
Gtr. 2: w/ Rhy. Fig. 7, first 2 meas.
E5 A5 C5 D5
no. Sweet child, sweet child o'
E5
mine.
-1/2
Gtr. 4
Gtr. 1
divisi
*bend neck

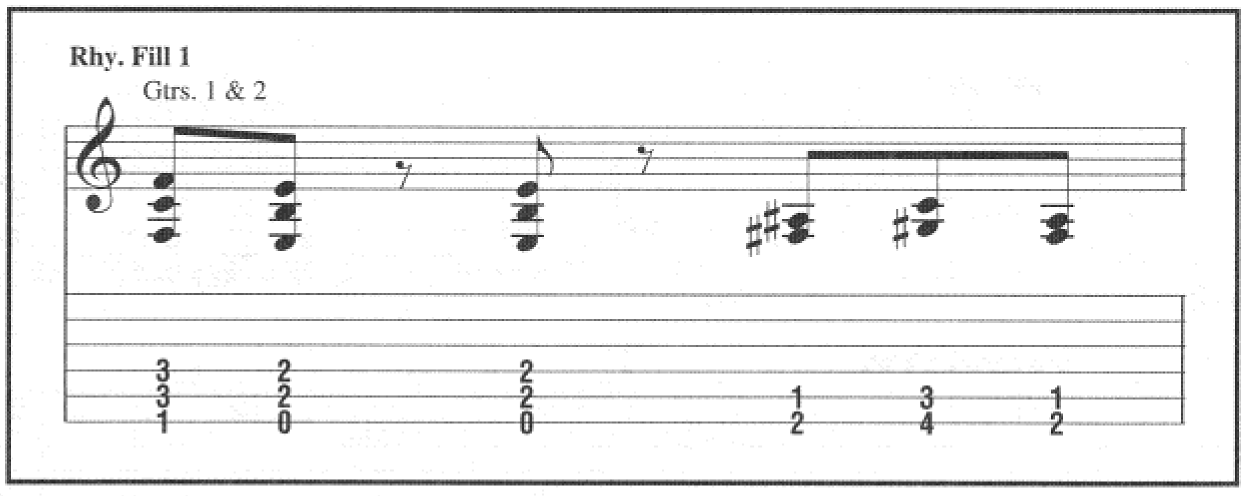
Symphony of Destruction
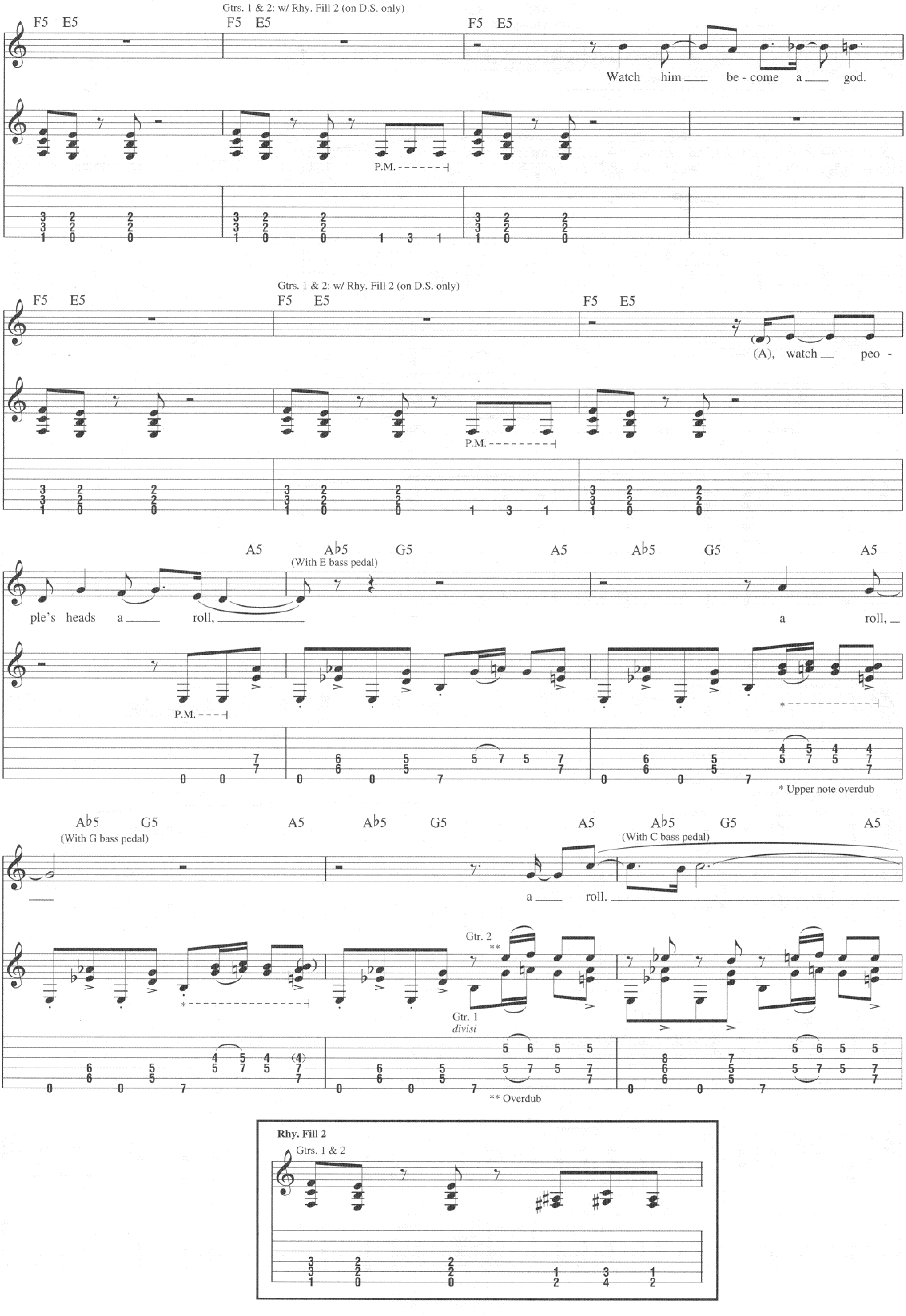
Words and Music by Dave Mustaine
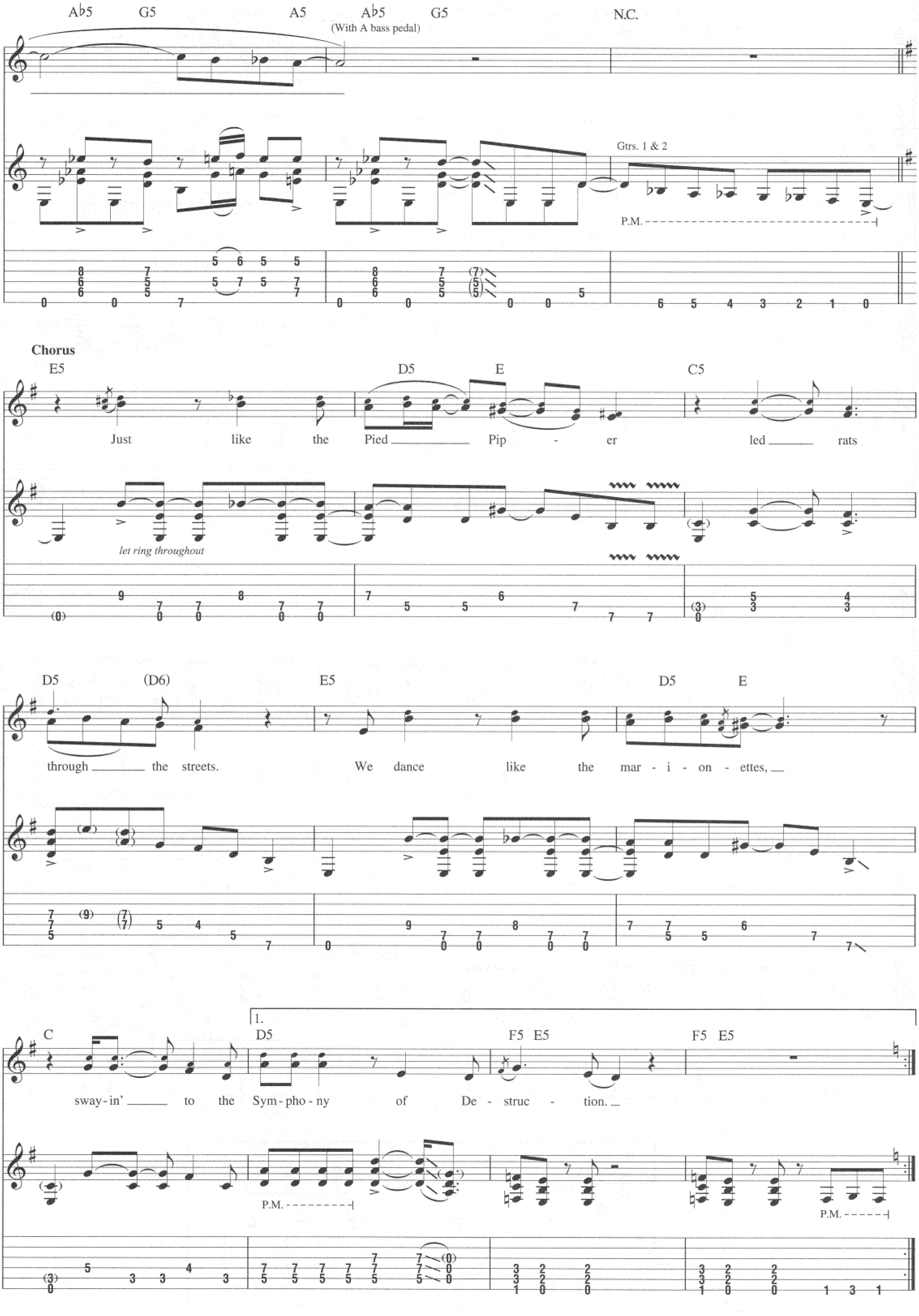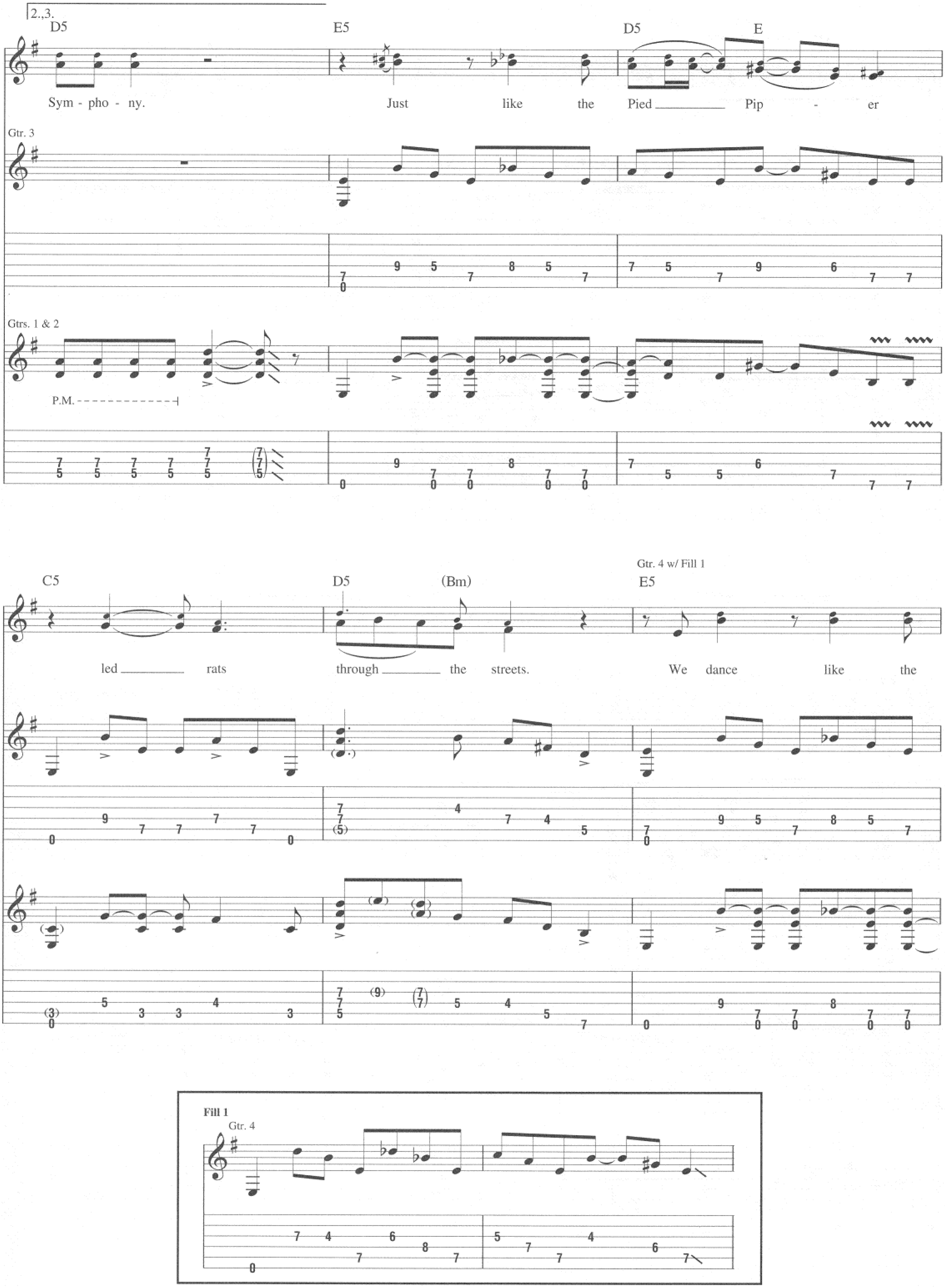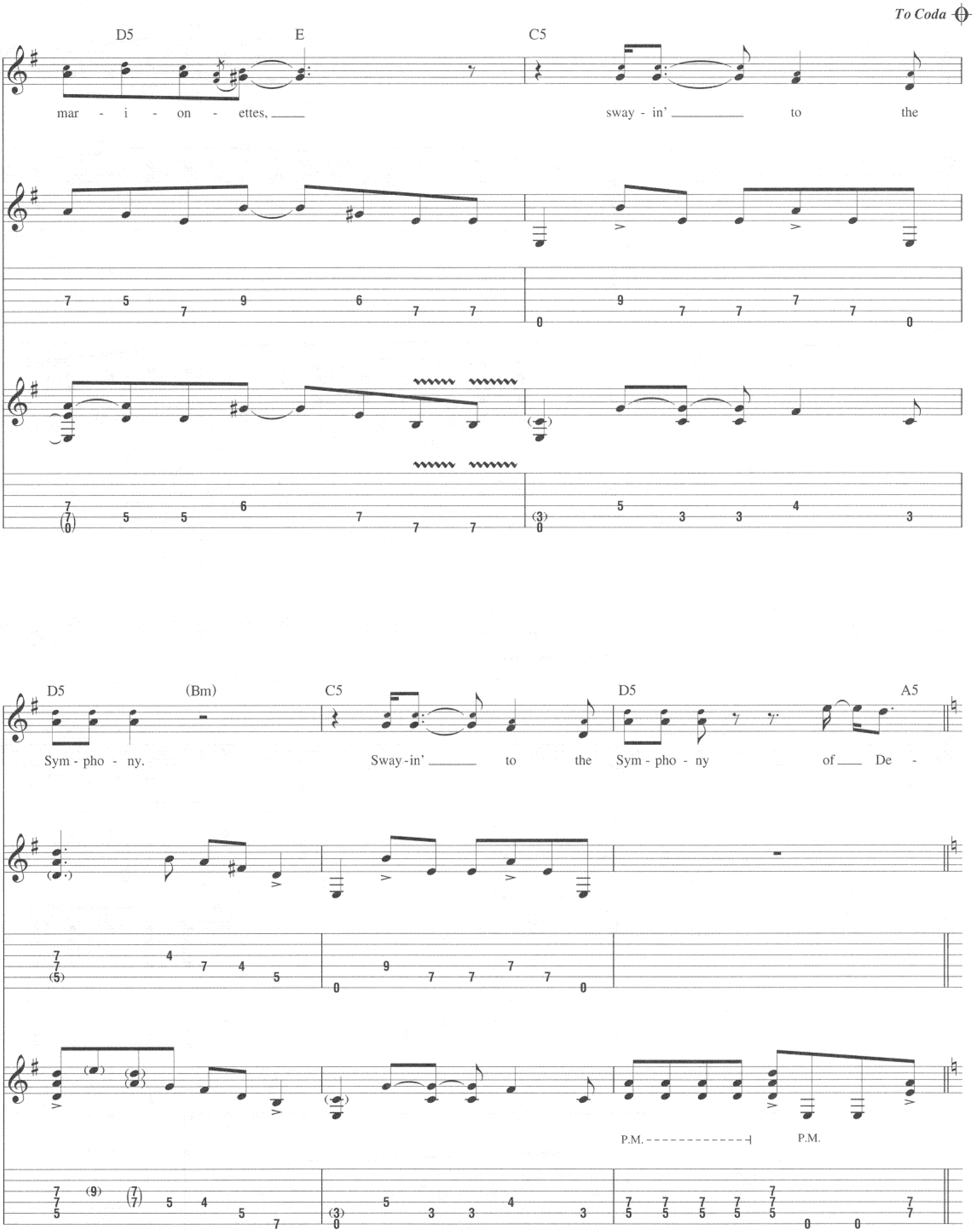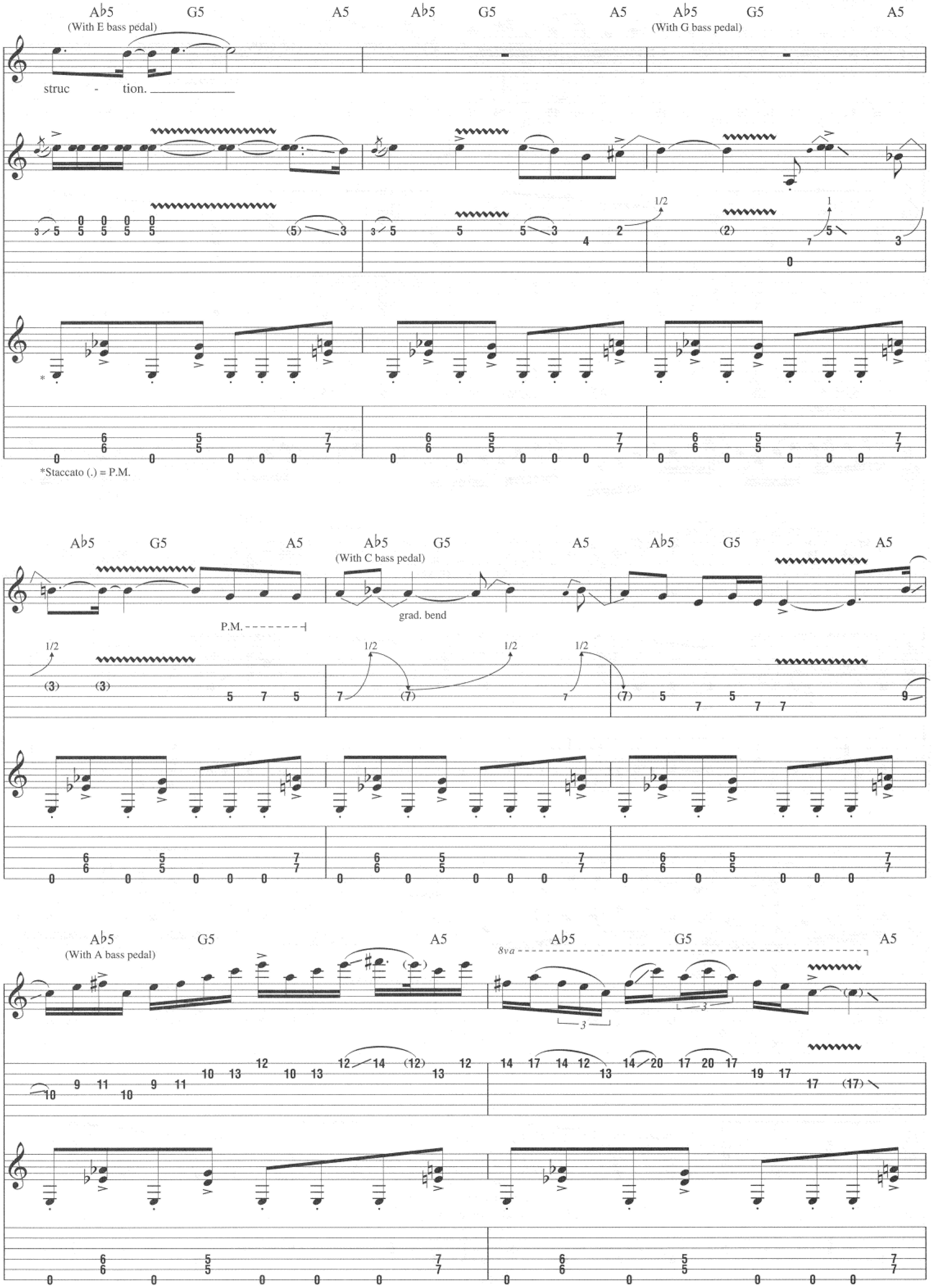









Gtrs. 1 & 2: w/ Rhy. Fill 2 (on D.S. only)
F5 E5
Watch him be - come a god.
P.M.
Gtrs. 1 & 2: w/ Rhy. Fill 2 (on D.S. only)
(A), watch peo -
A5
Ab5
(With E bass pedal)
G5
ple's heads a roll, a roll,
* Upper note overdub
(With G bass pedal)
a roll.
(With C bass pedal)
Gtr. 2
Gtr. 1
divisi
** Overdub
Rhy. Fill 2
Gtrs. 1 & 2


A♭5 G5 A5 A♭5 G5 N.C.
(With A bass pedal)
Gtrs. 1 & 2
P.M.
Chorus
E5 D5 E C5
Just like the Pied Pip - er led rats
let ring throughout
D5 (D6) E5 D5 E
through the streets. We dance like the mar - i - on - ettes,
C 1. D5 F5 E5 F5 E5
sway-in' to the Sym-pho-ny of De - struc - tion.
P.M.

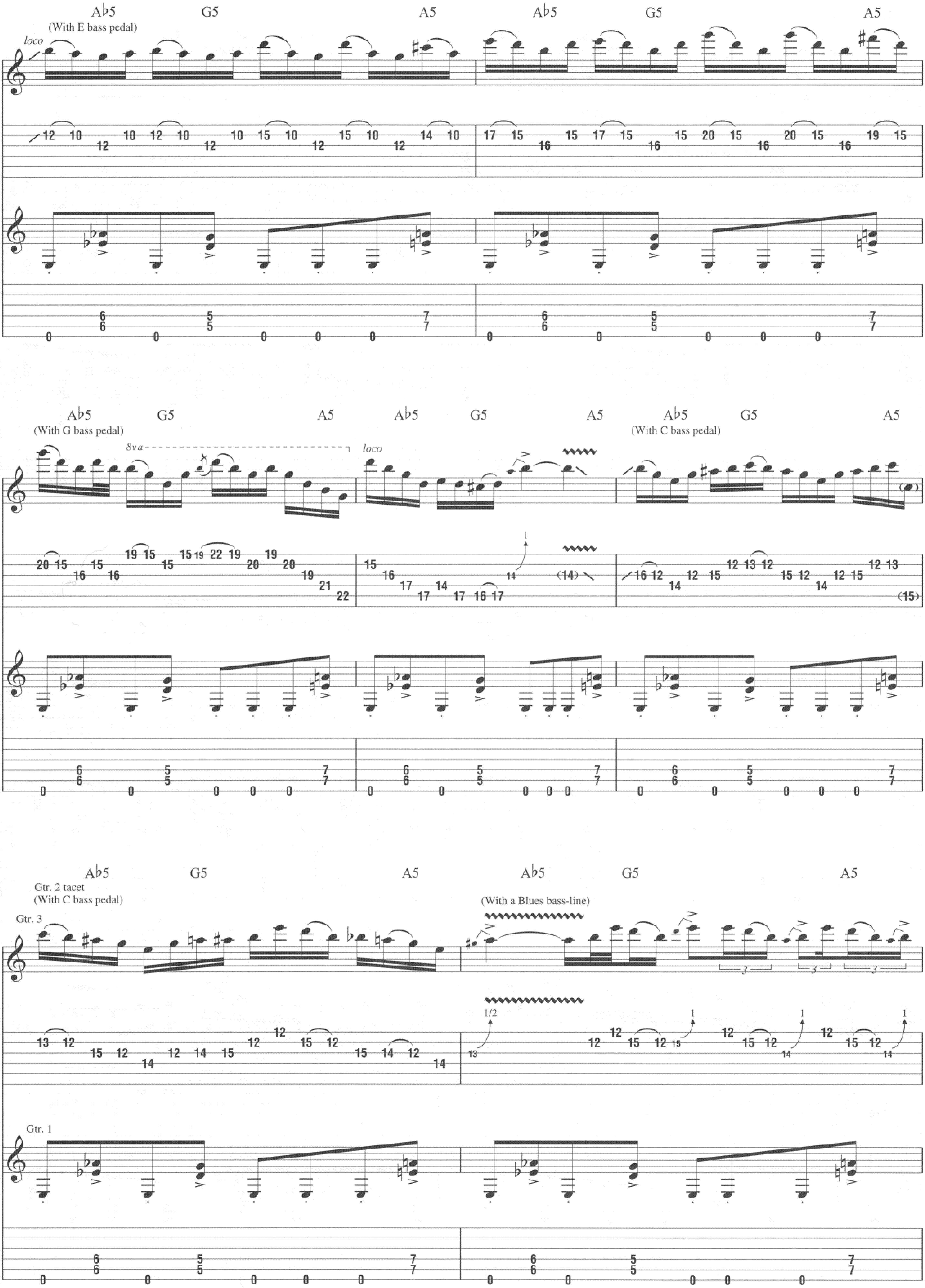

2.,3.
D5
E5
D5
E
Sym - pho - ny.
Just like the Pied Pip - er
Gtr. 3
Gtrs. 1 & 2
P.M.
C5
D5
(Bm)
Gtr. 4 w/ Fill 1
E5
led rats through the streets.
We dance like the
Fill 1
Gtr. 4
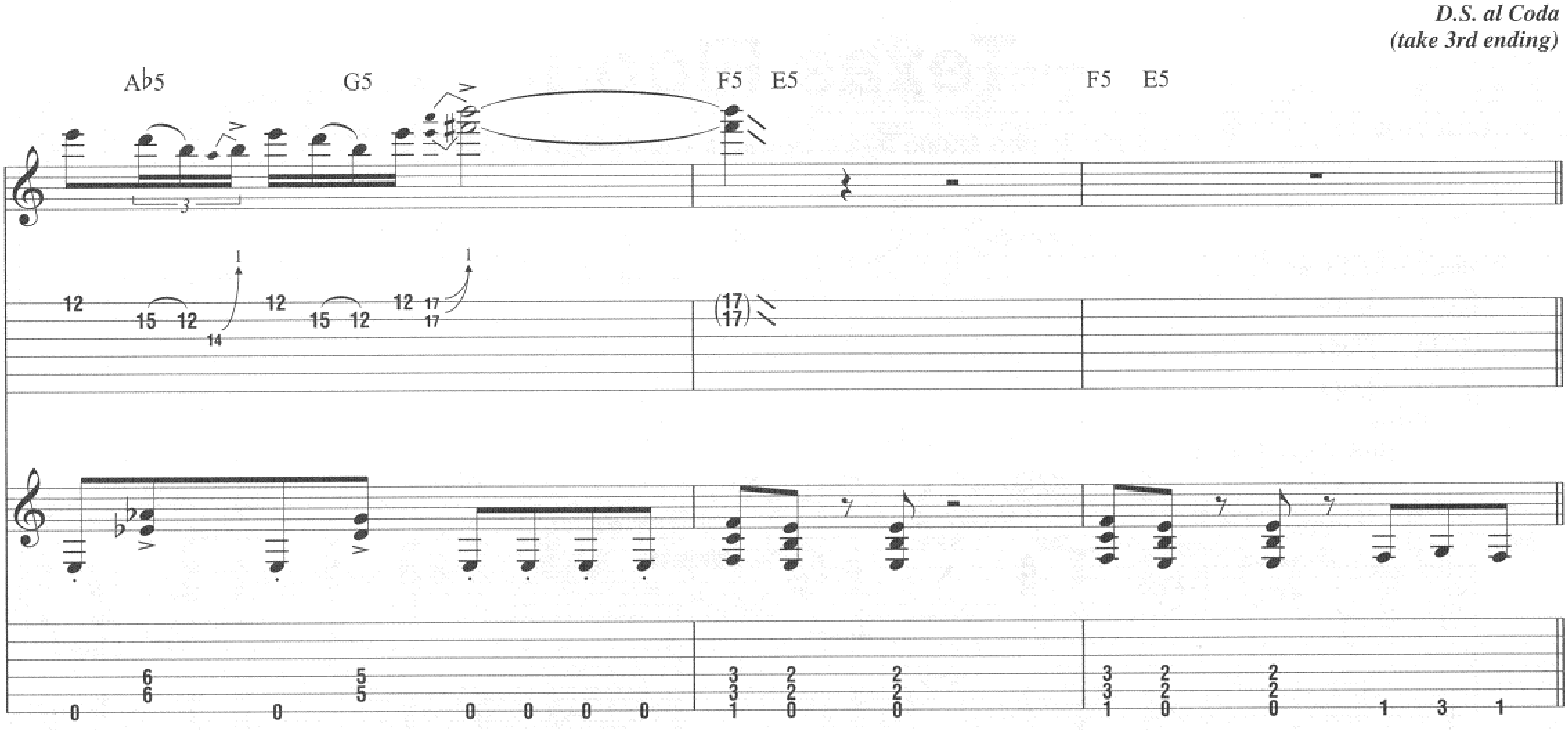

To Coda
D5 E C5
mar - i - on - ettes, sway - in' to the
D5 (Bm) C5 D5 A5
Sym - pho - ny. Sway - in' to the Sym - pho - ny of De -
P.M.
P.M.

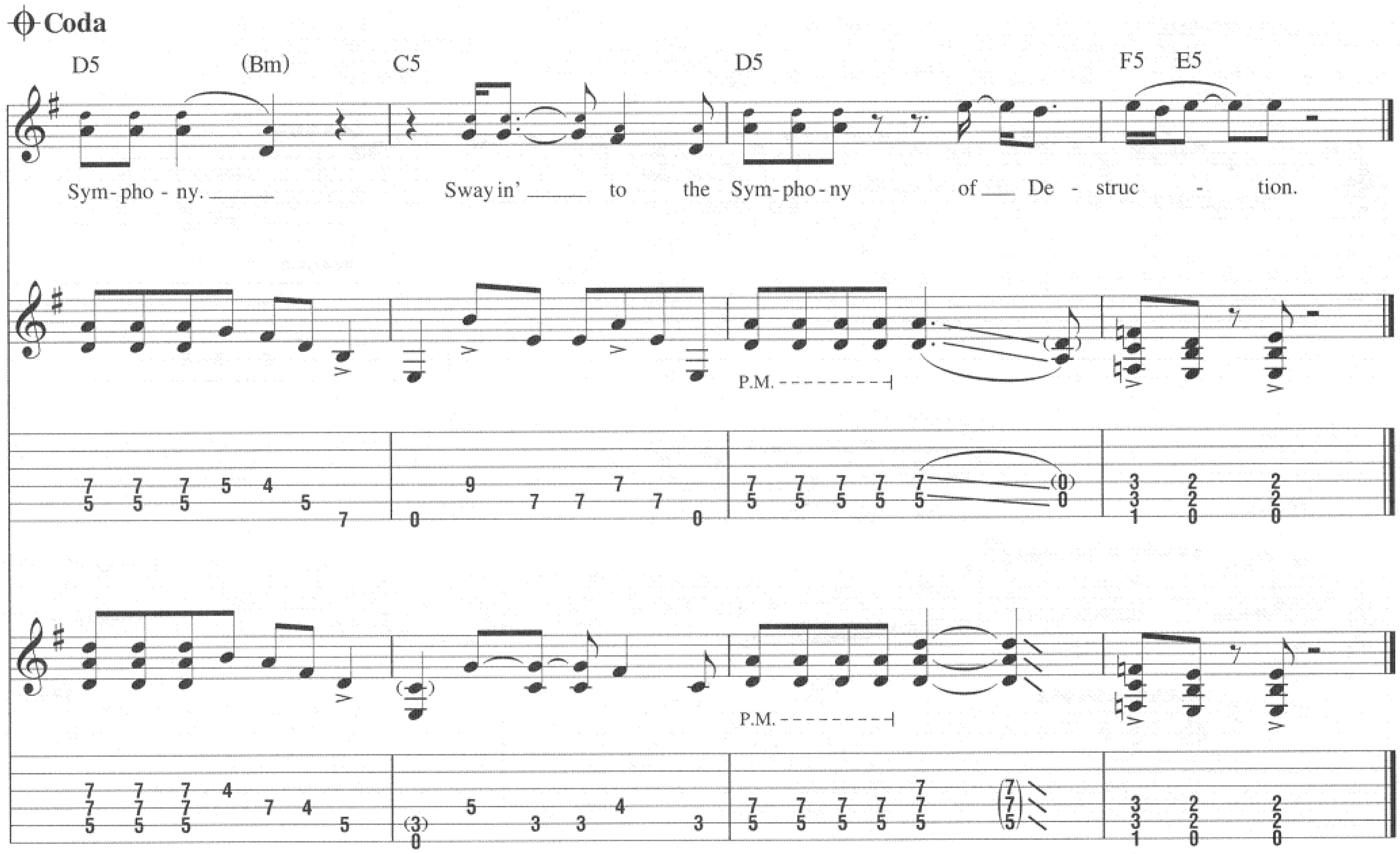
Guitar Solo



A♭5 G5 A5 A♭5 G5 A5 A♭5 G5 A5
(With E bass pedal)
(With G bass pedal)
struc - tion.
1/2
1
*Staccato (.) = P.M.
A♭5 G5 A5 A♭5 G5 A5 A♭5 G5 A5
(With C bass pedal)
P.M.
grad. bend
A♭5 G5 A5 A♭5 G5 A5
(With A bass pedal)
8va


Ab5
(With E bass pedal)
G5
A5
loco
Ab5
G5
A5
Ab5
(With G bass pedal)
G5
8va
A5
Ab5
loco
G5
A5
Ab5
(With C bass pedal)
G5
A5
Ab5
Gtr. 2 tacet
(With C bass pedal)
Gtr. 3
G5
A5
Ab5
(With a Blues bass-line)
G5
A5
Gtr. 1





Additional Lyrics

2. Acting like a robot
   It's metal brain corrodes
   Try to take it's pulse
   Before the head explodes, explodes, explodes, ah...

3. The earth starts to rumble
   World powers fall
   Warring for the heavens
   A peaceful man stands tall, tall, tall...
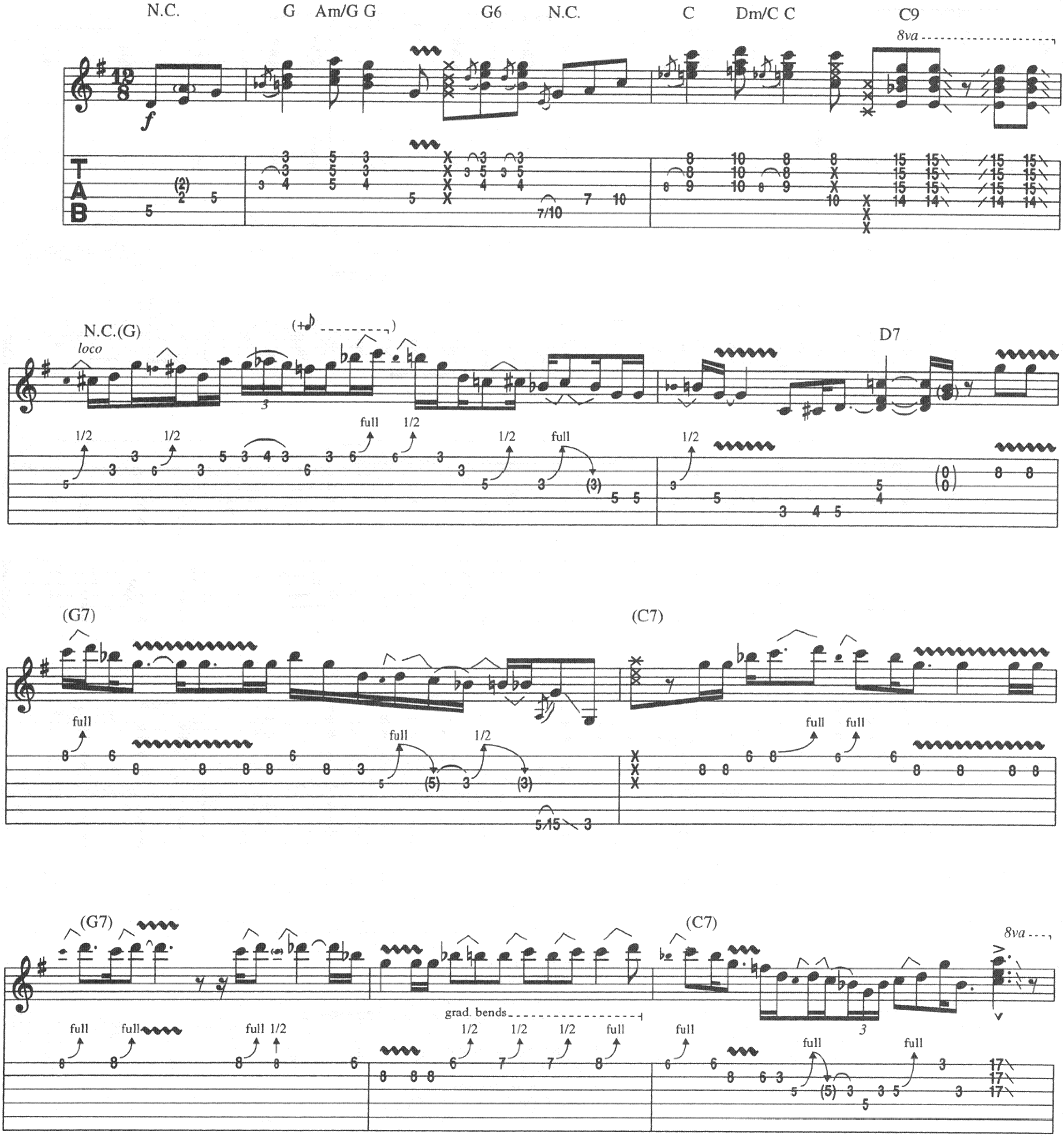
Texas Flood
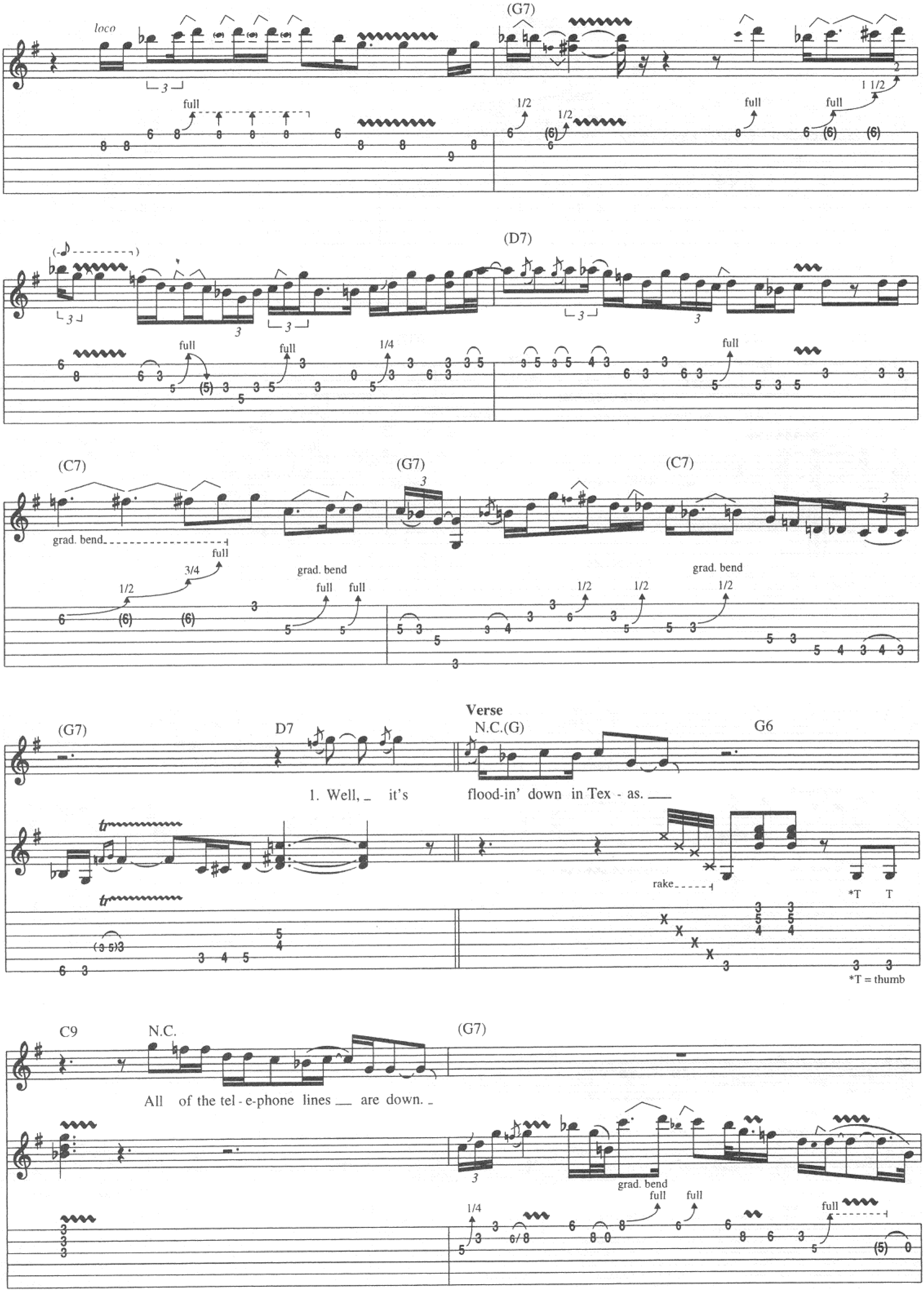
Words and Music by Larry Davis and Joseph W. Scott
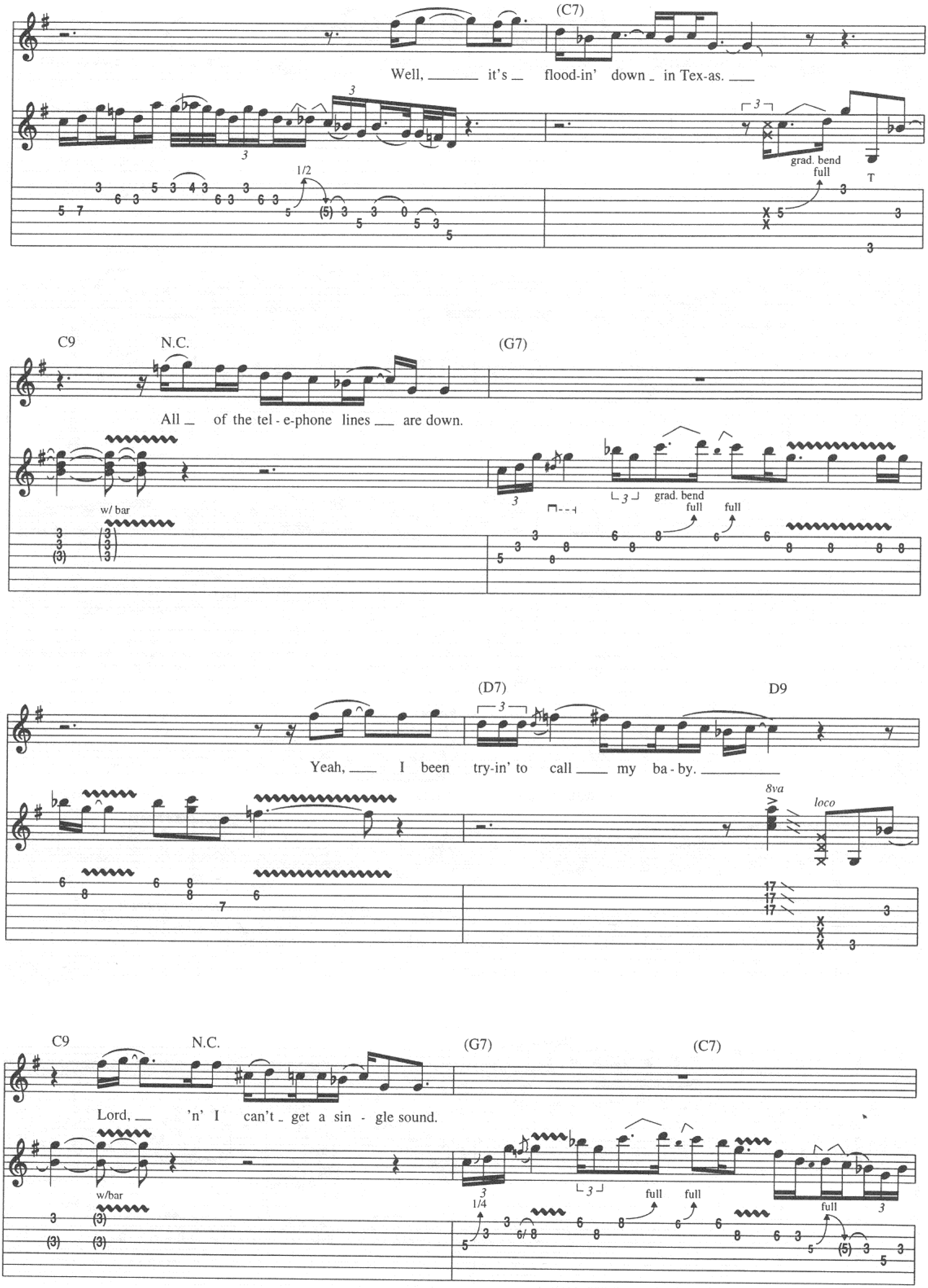
Tune Down 1/2 Step:
①=E♭ ④=D♭
②=B♭ ⑤=A♭
③=G♭ ⑥=E♭
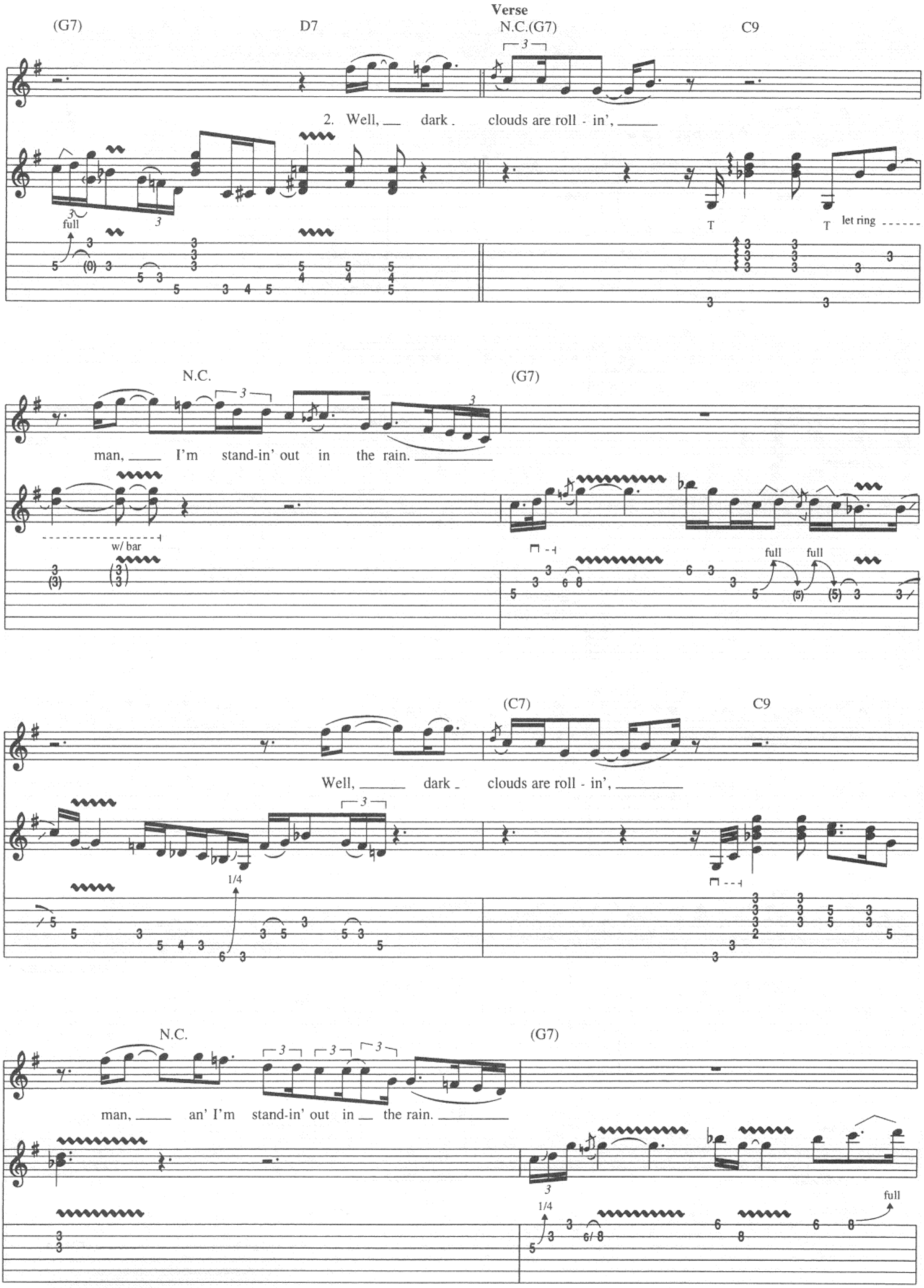
Intro

Slow Blues ♩. = 62
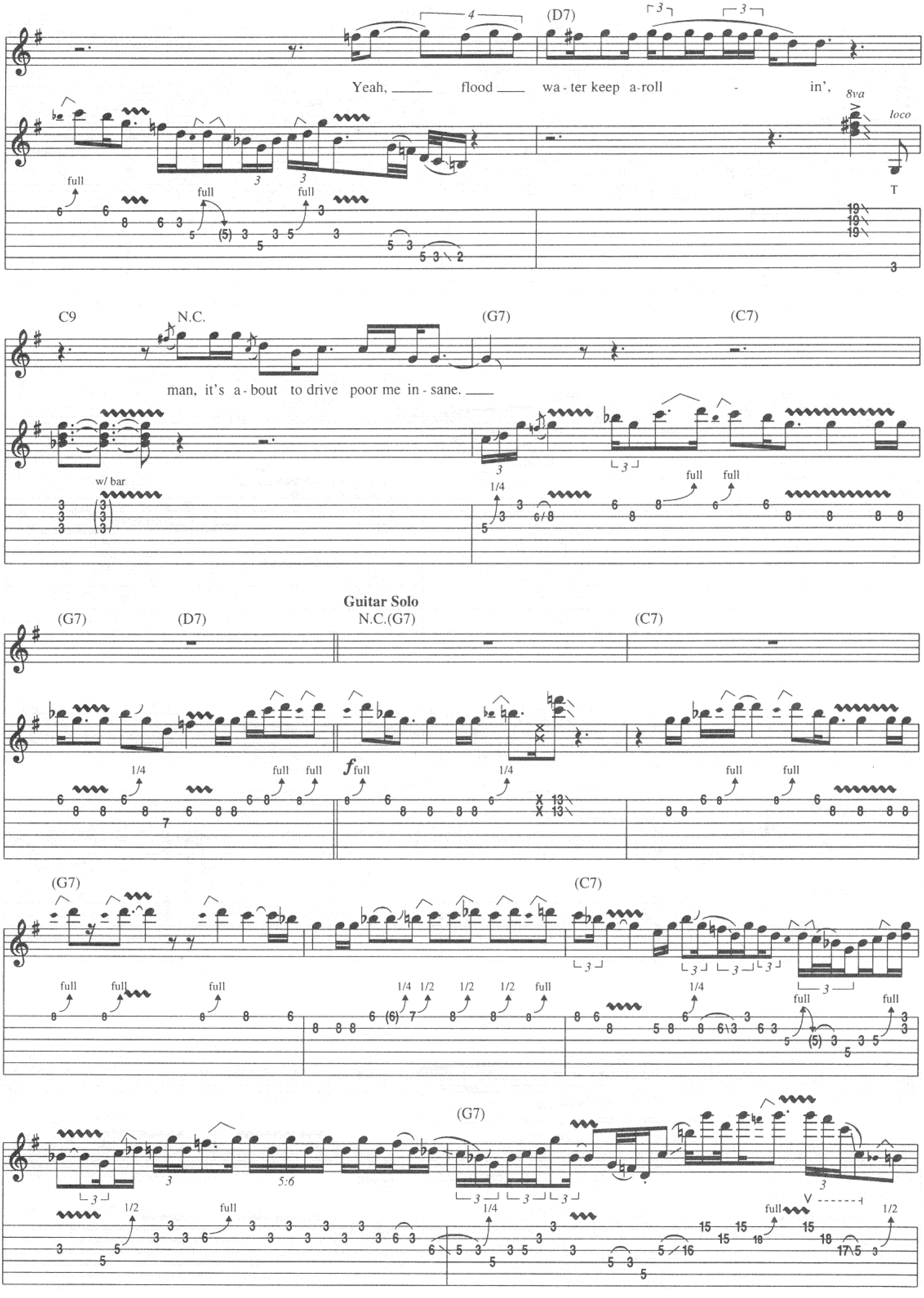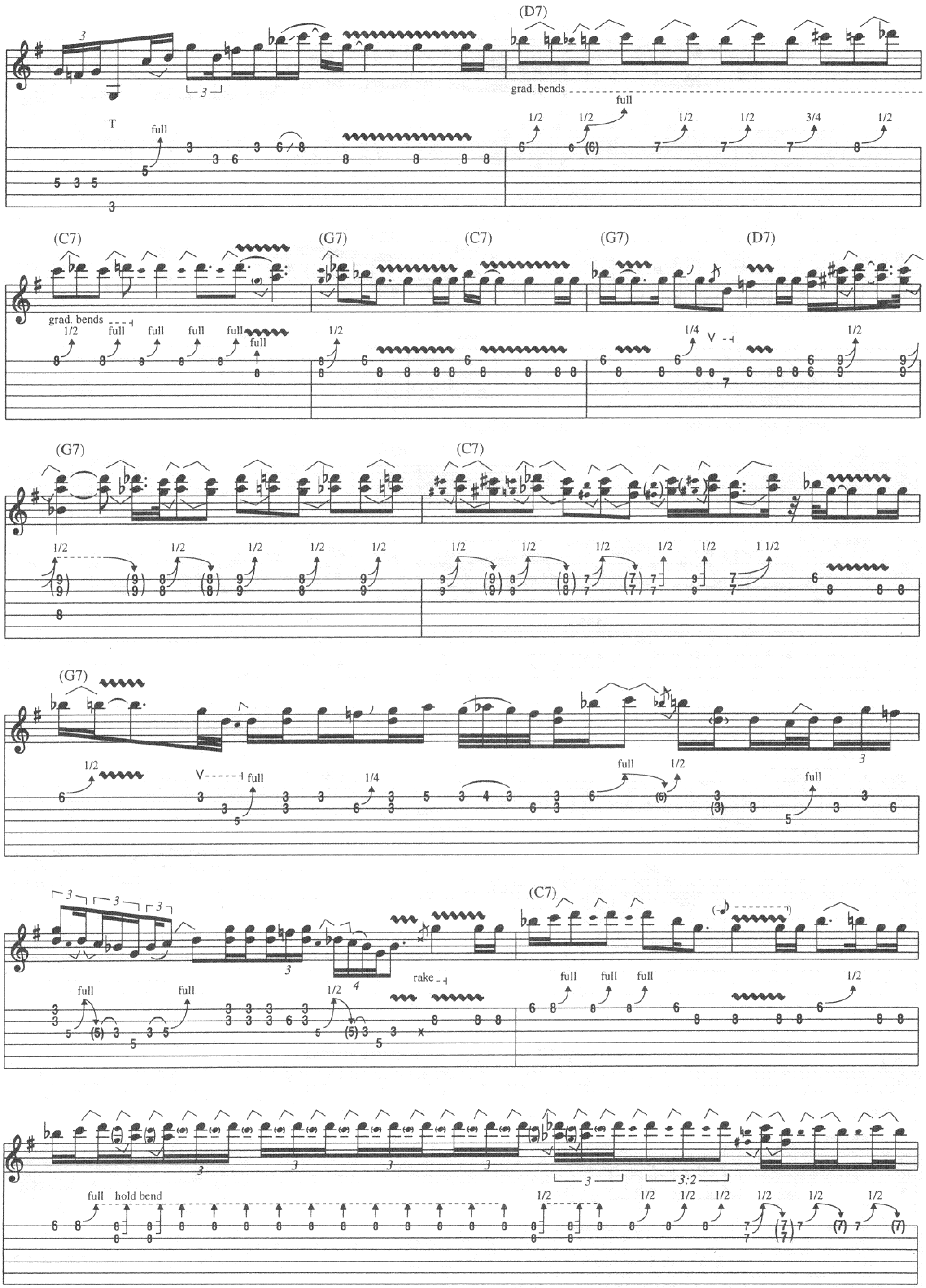



loco
(G7)
(D7)
(C7)
(G7)
(C7)
grad. bend
grad. bend
grad. bend
(G7)
D7
Verse
N.C.(G)
G6
1. Well, it's flood-in' down in Tex - as.
rake
*T T
*T = thumb
C9
N.C.
(G7)
All of the tel - e-phone lines are down.
grad. bend
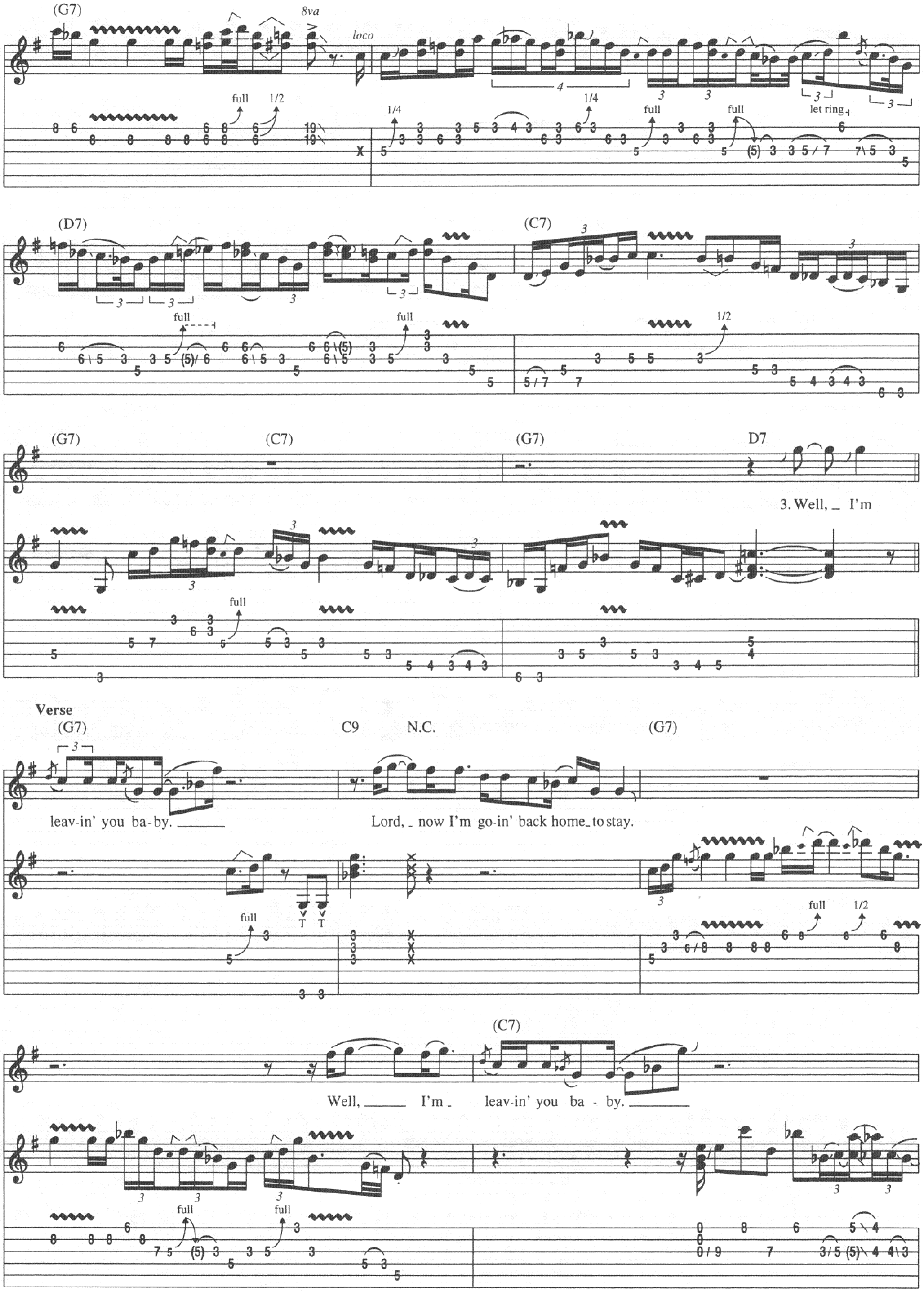

(C7)
Well, it's flood-in' down in Tex-as.
grad. bend
full
C9
N.C.
(G7)
All of the tel-e-phone lines are down.
w/ bar
(D7)
D9
Yeah, I been try-in' to call my ba-by.
8va
loco
C9
N.C.
(G7)
(C7)
Lord, 'n' I can't get a sin-gle sound.
w/bar
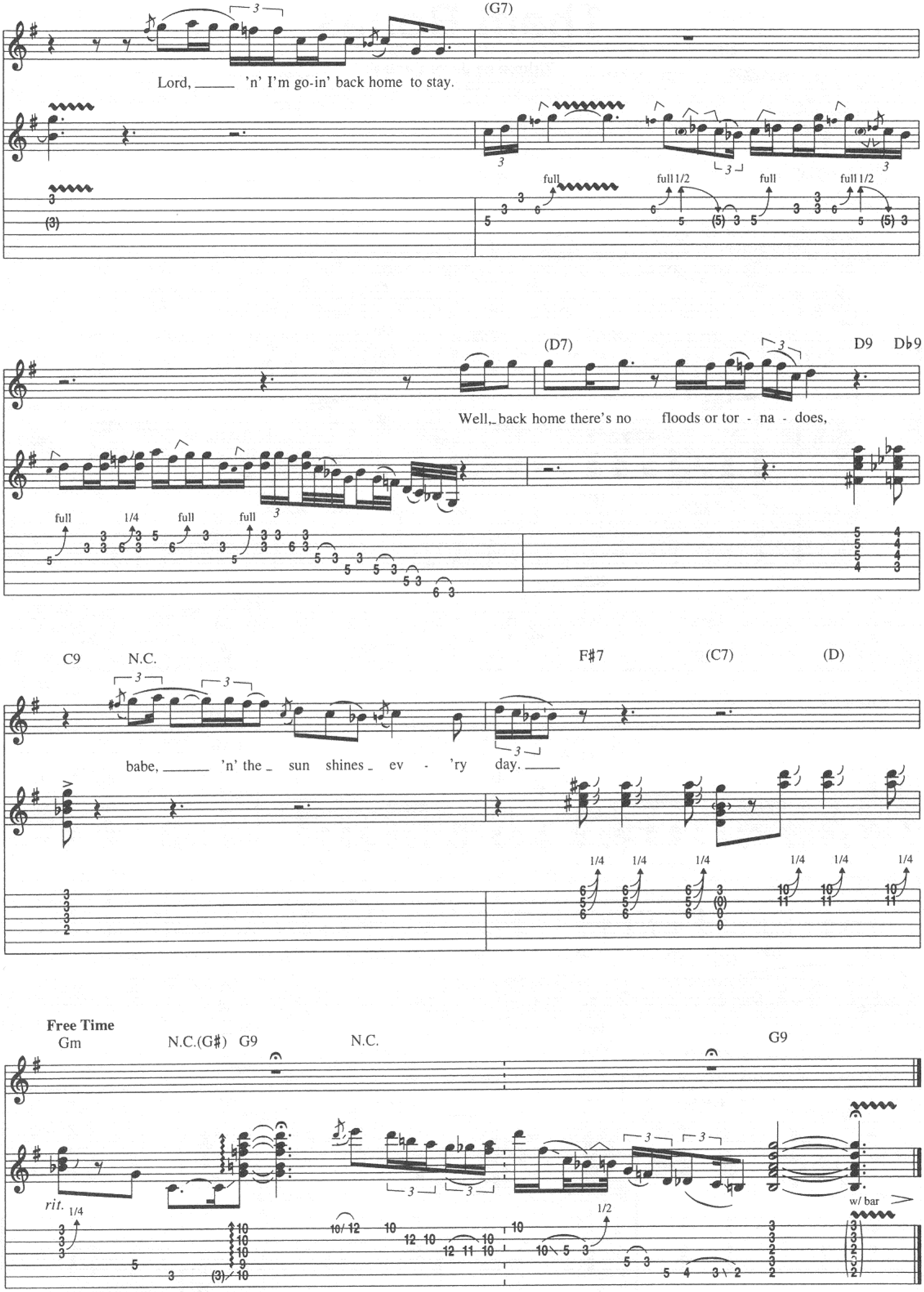


Verse
(G7)
D7
N.C.(G7)
C9
2. Well, dark clouds are roll - in',
full
T
let ring
N.C.
(G7)
man, I'm stand-in' out in the rain.
w/ bar
full
full
(C7)
C9
Well, dark clouds are roll - in',
1/4
N.C.
(G7)
man, an' I'm stand-in' out in the rain.
1/4
full


(D7)
Yeah, flood water keep a-roll - in',
8va
loco
full
T
C9
N.C.
(G7)
(C7)
man, it's a-bout to drive poor me in-sane.
w/ bar
1/4
Guitar Solo
(G7)
(D7)
N.C.(G7)
(C7)
(G7)
(C7)
(G7)


(D7)
T
full
grad. bends
1/2
3/4
(C7)
(G7)
1/4
1 1/2
rake
hold bend
3:2


(G7)
8va
loco
full
1/2
1/4
let ring
(D7)
(C7)
D7
3. Well, _ I'm
Verse
C9
N.C.
leav-in' you ba-by. ______
Lord, _ now I'm go-in' back home _ to stay.
Well, ______ I'm _ leav-in' you ba - by. ________

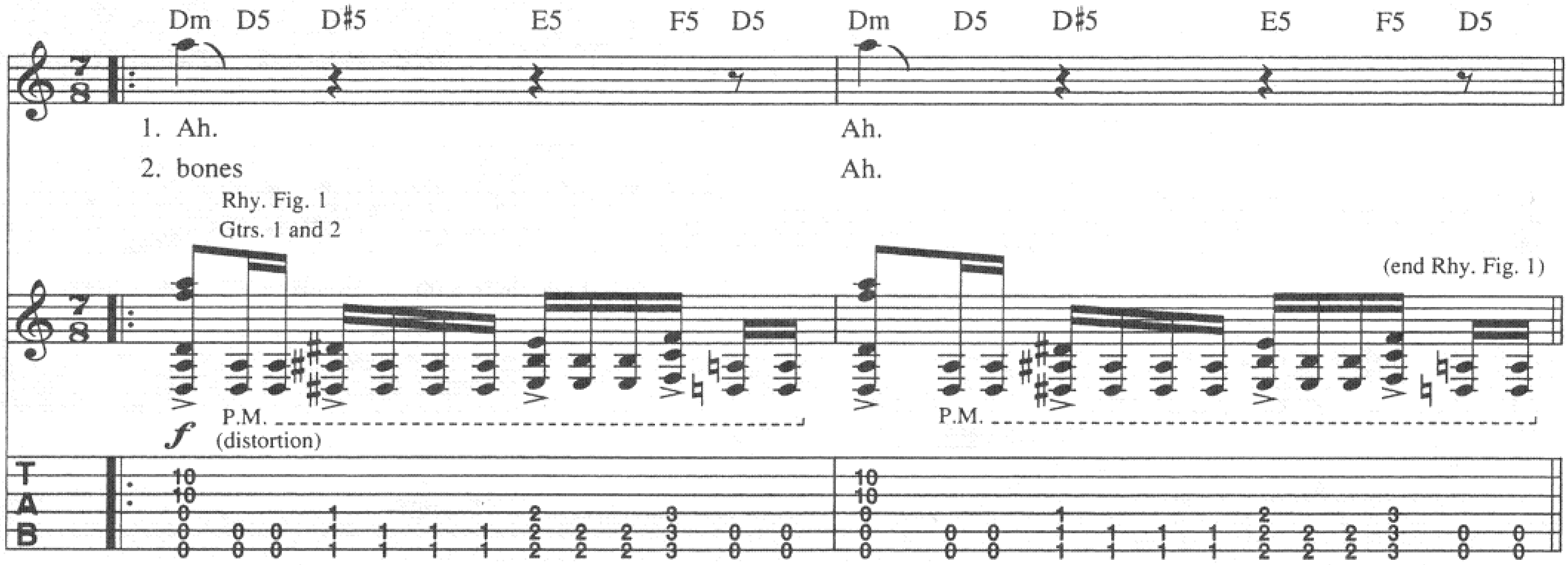

(G7)
Lord, 'n' I'm go-in' back home to stay.
(D7)
D9 D♭9
Well, back home there's no floods or tor - na - does,
C9
N.C.
F#7
(C7)
(D)
babe, 'n' the sun shines ev - 'ry day.
Free Time
Gm
N.C.(G#)
G9
N.C.
G9
rit.
w/ bar

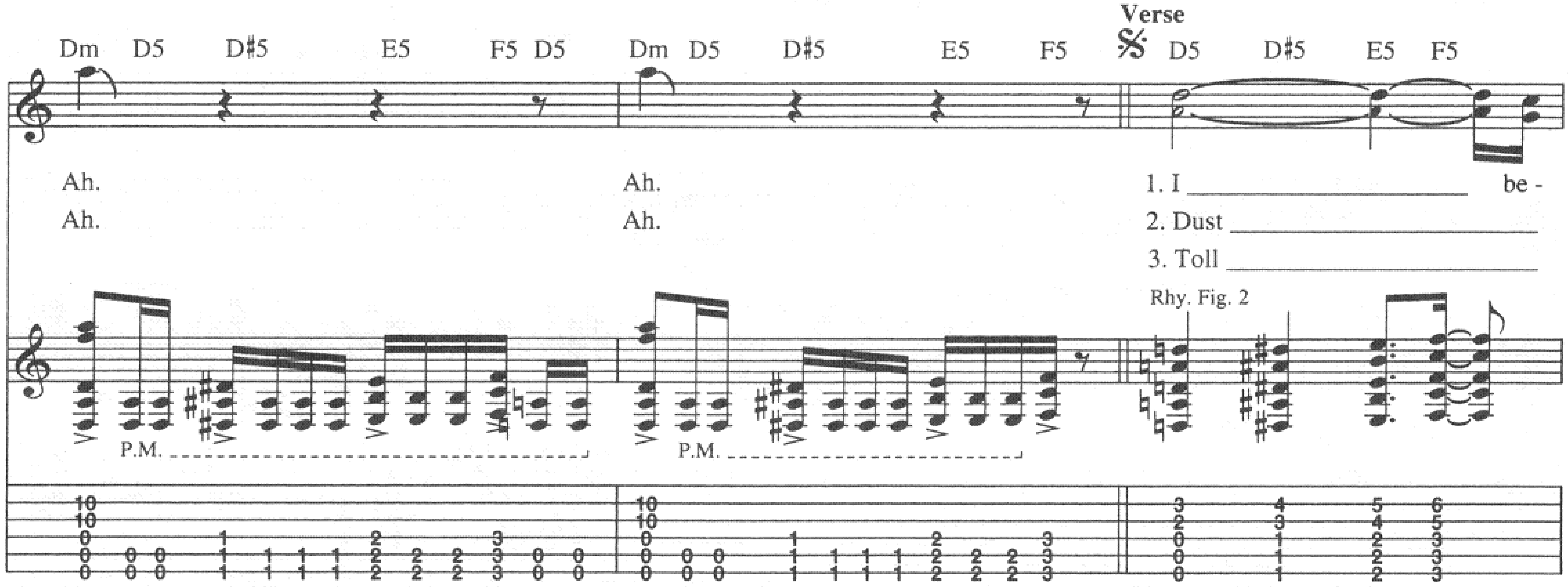
Them Bones

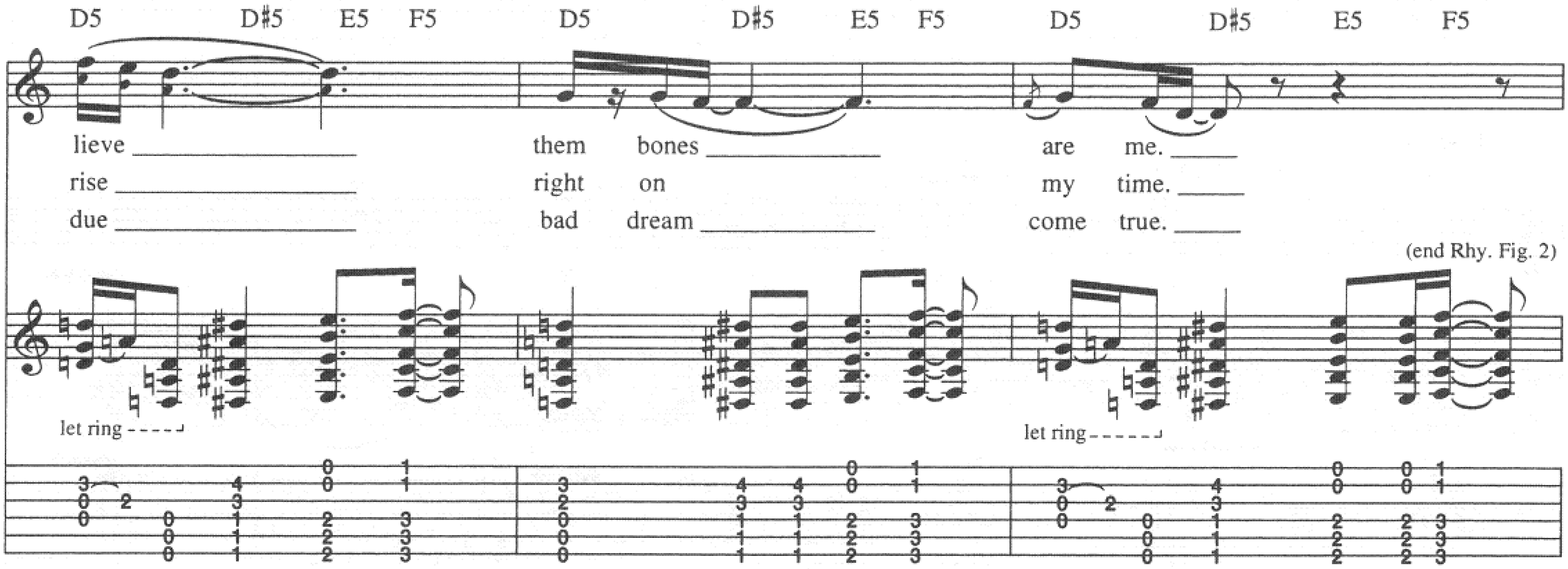
Written by Jerry Cantrell
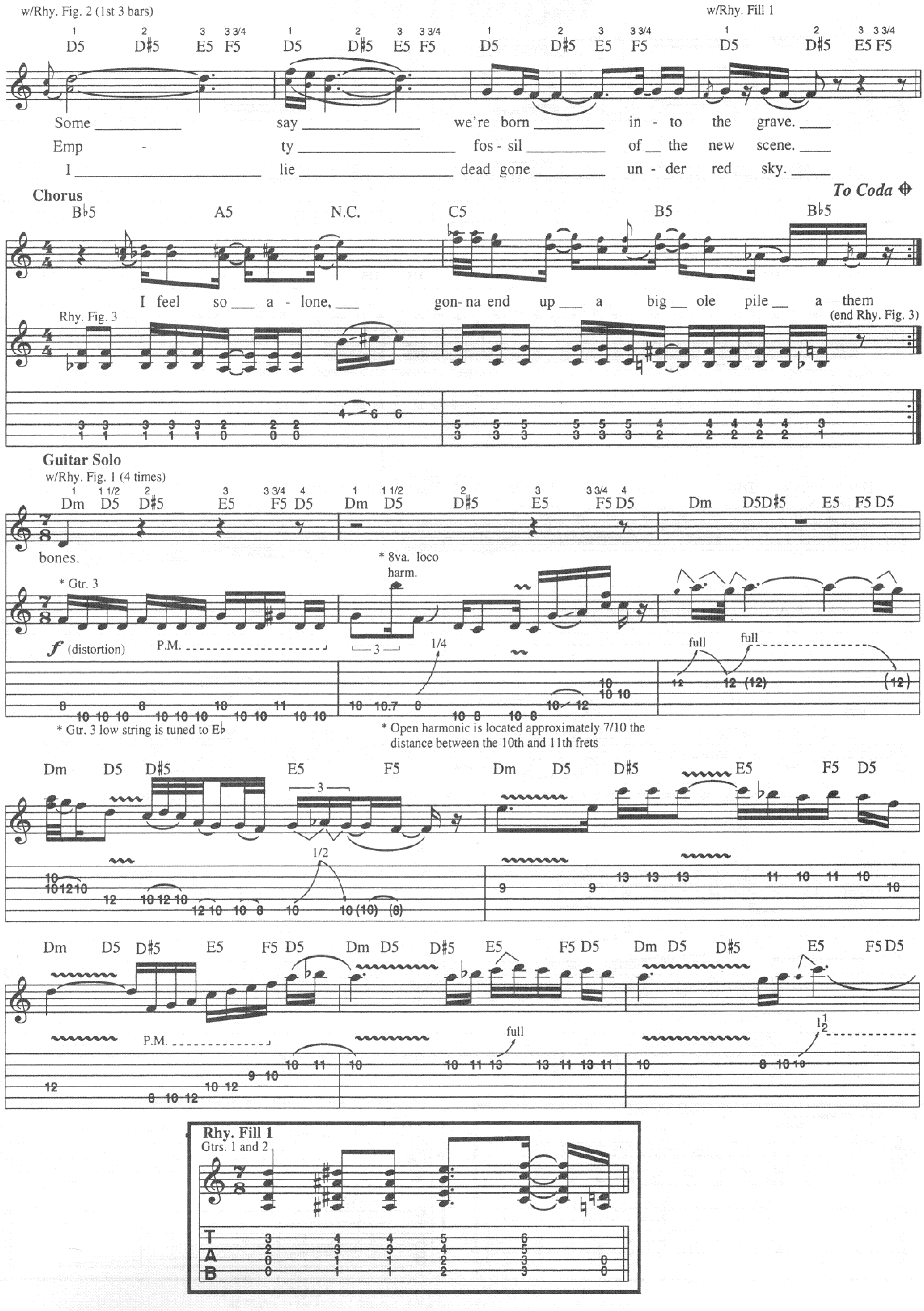
Tune down 1/2 step
Tune low E down 1 1/2 steps
⑥=D♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭
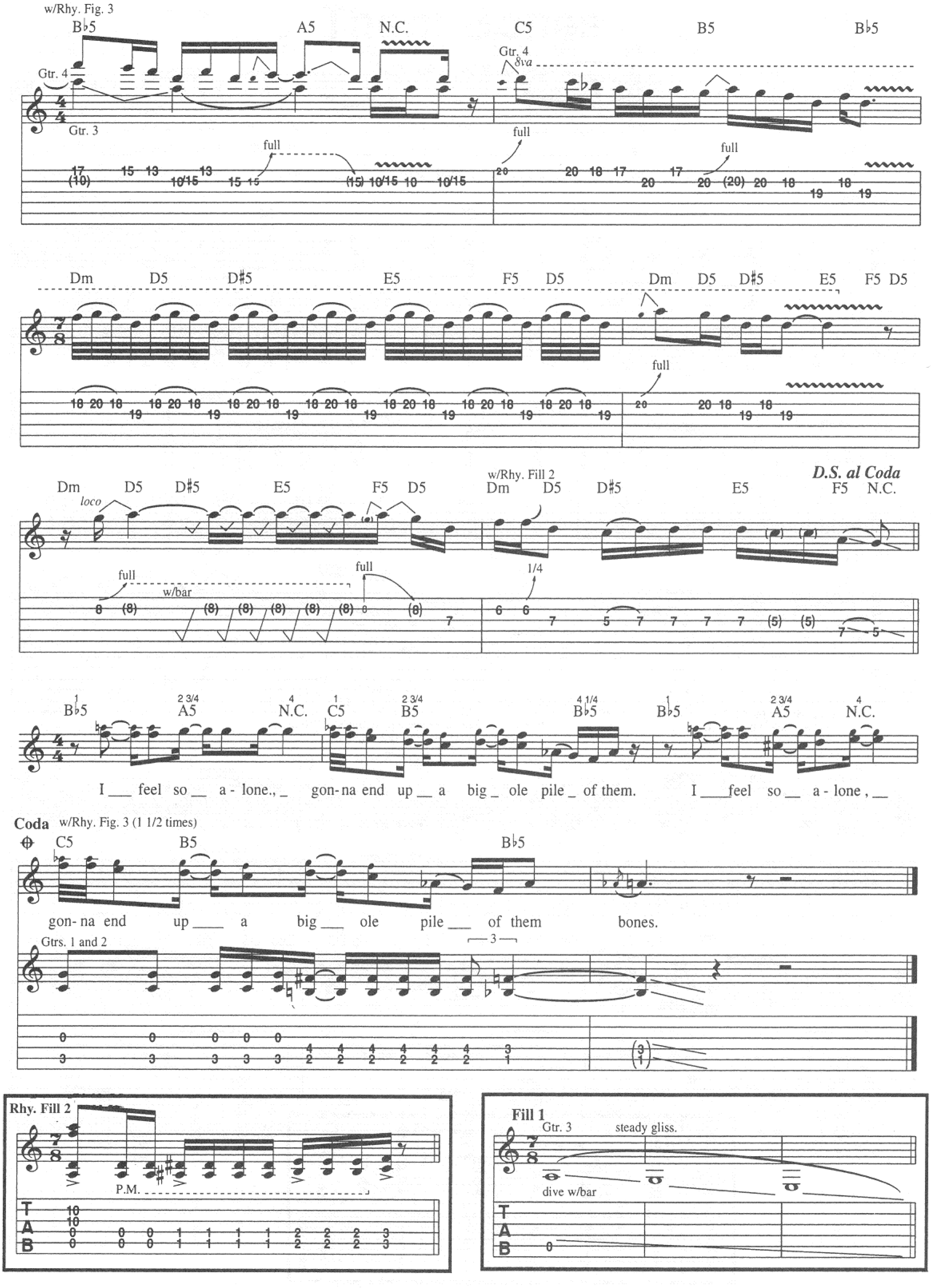
Moderate Rock ♩ = 84
Introduction







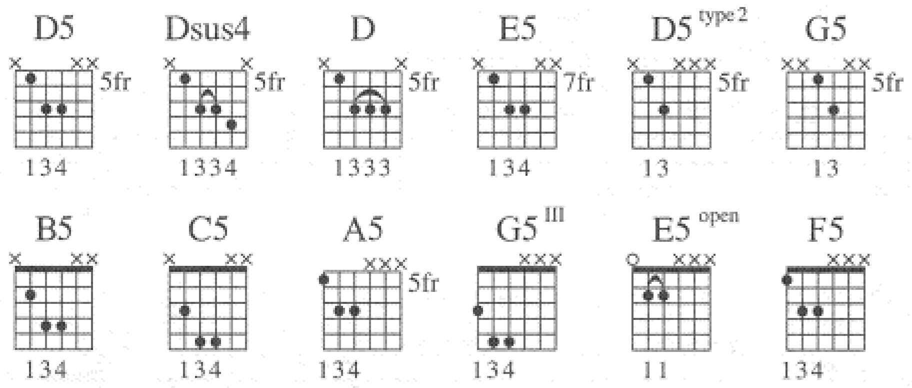

w/Rhy. Fig. 2 (1st 3 bars)
w/Rhy. Fill 1
D5 D♯5 E5 F5 D5 D♯5 E5 F5 D5 D♯5 E5 F5 D5 D♯5 E5 F5
Some say we're born in - to the grave.
Emp - ty fos - sil of the new scene.
I lie dead gone un - der red sky.
Chorus
To Coda ⊕
B♭5 A5 N.C. C5 B5 B♭5
I feel so a - lone, gon- na end up a big ole pile a them
Rhy. Fig. 3
(end Rhy. Fig. 3)
Guitar Solo
w/Rhy. Fig. 1 (4 times)
Dm D5 D♯5 E5 F5 D5
bones.
* Gtr. 3
f (distortion)
P.M.
* 8va. loco harm.
full
* Gtr. 3 low string is tuned to E♭
* Open harmonic is located approximately 7/10 the distance between the 10th and 11th frets
Rhy. Fill 1
Gtrs. 1 and 2
T
A
B
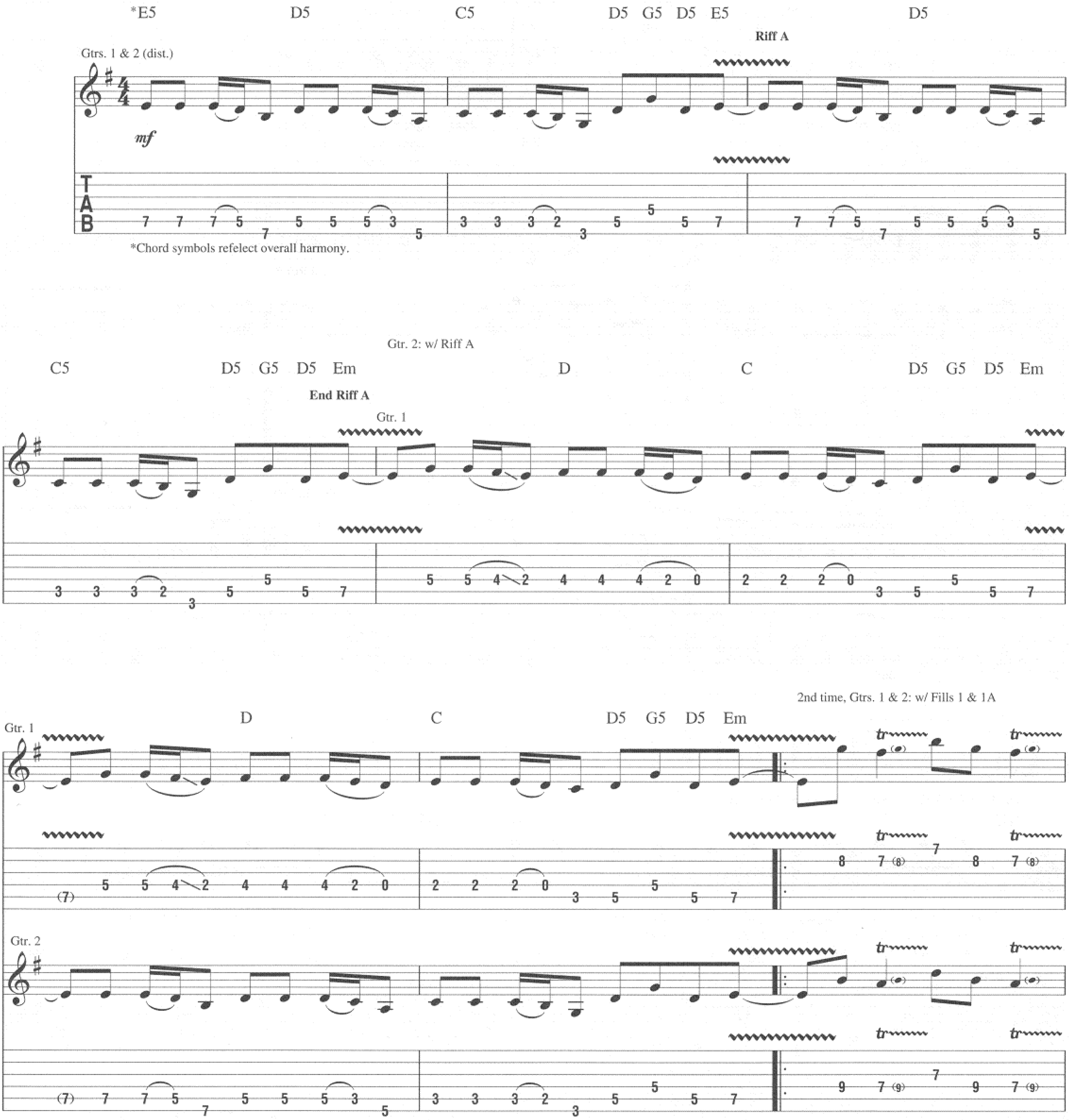


w/Rhy. Fig. 3
B♭5 A5 N.C. C5 B5 B♭5
Gtr. 4
Gtr. 3
8va
full
Dm D5 D♯5 E5 F5 D5
loco
w/bar
w/Rhy. Fill 2
D.S. al Coda
F5 N.C.
1/4
I feel so a-lone., gon-na end up a big ole pile of them. I feel so a-lone,
Coda w/Rhy. Fig. 3 (1 1/2 times)
C5 B5 B♭5
gon-na end up a big ole pile of them bones.
Gtrs. 1 and 2
Rhy. Fill 2
P.M.
Fill 1
Gtr. 3
steady gliss.
dive w/bar
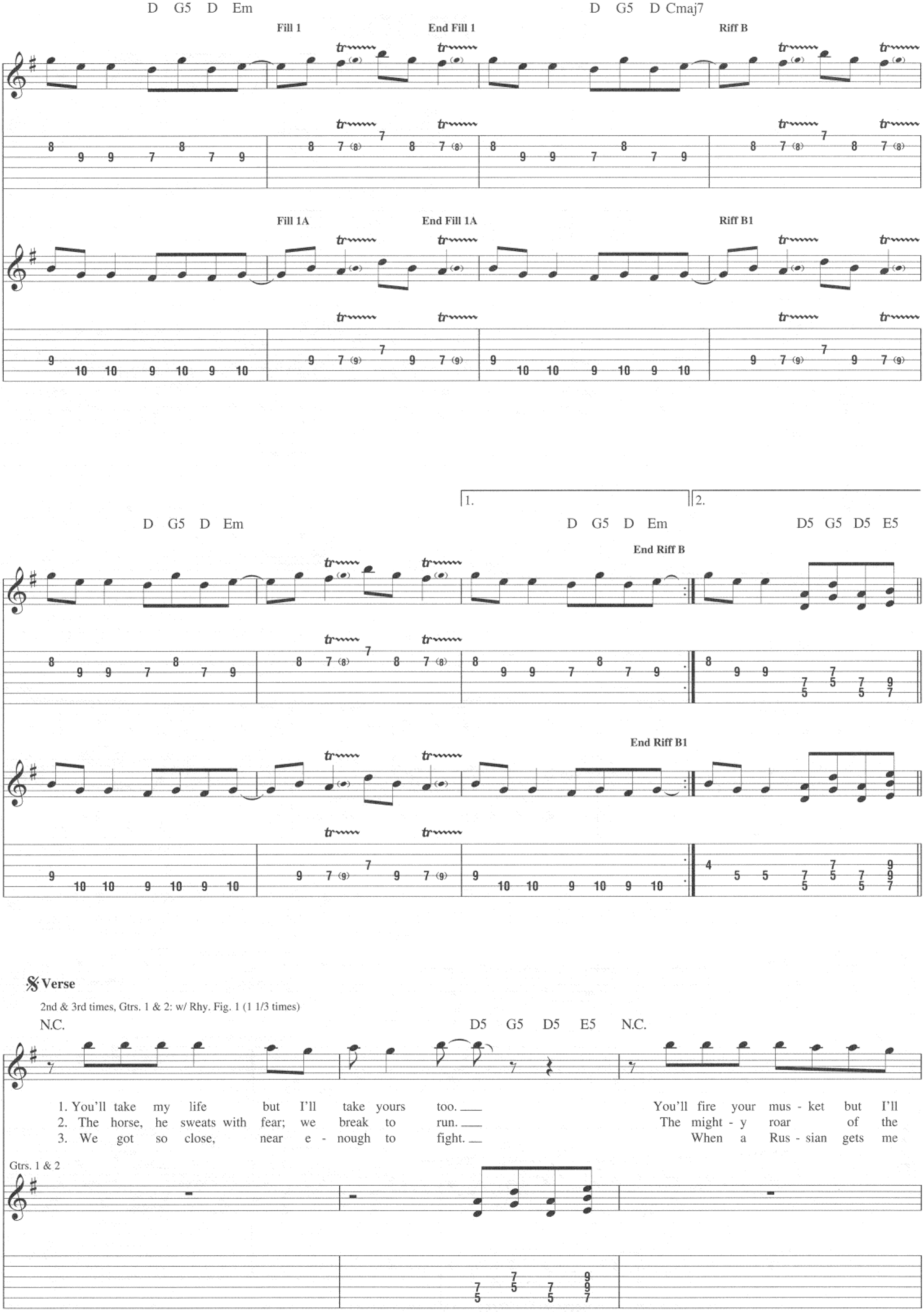
The Trooper
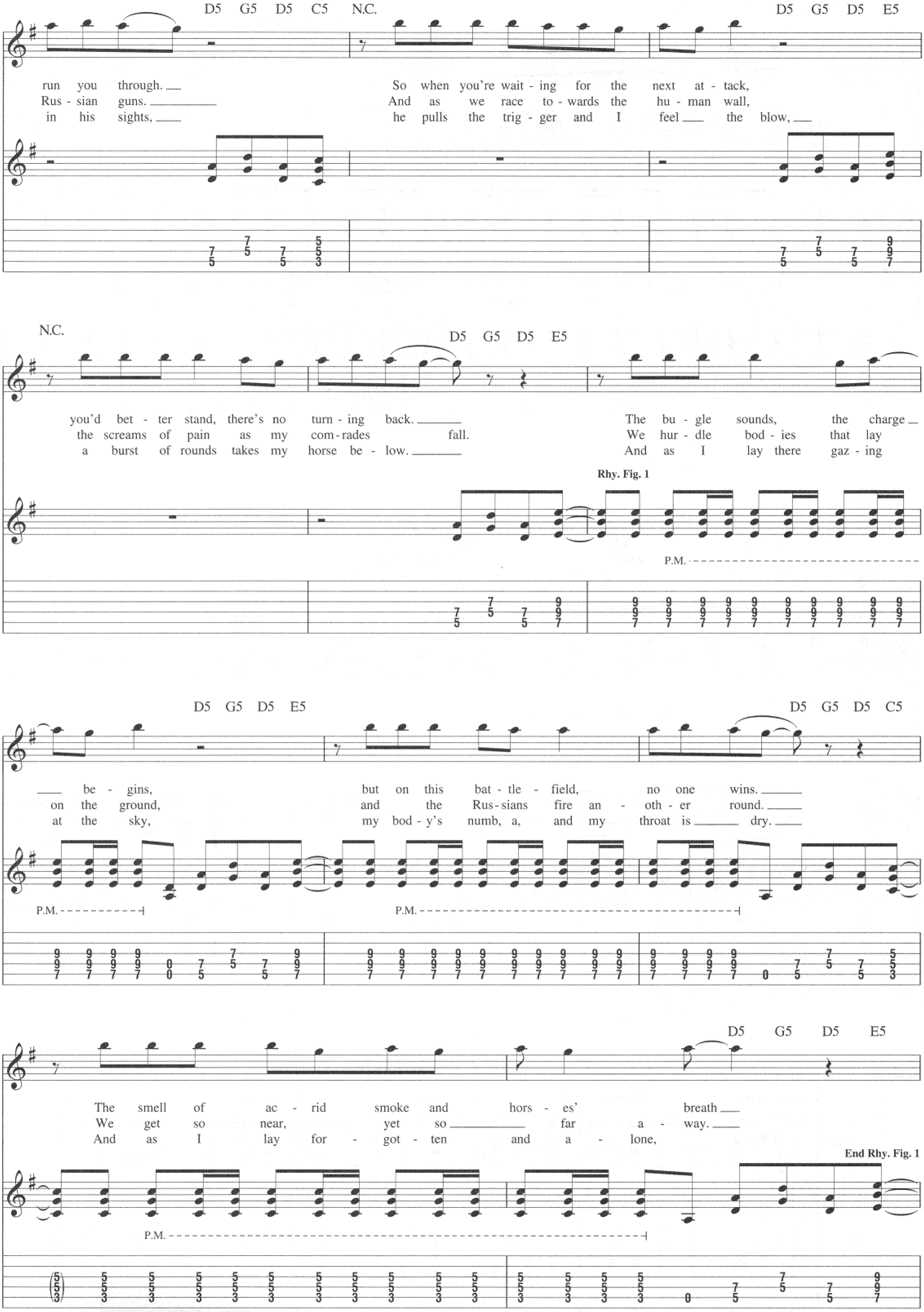
Words and Music by Steven Harris

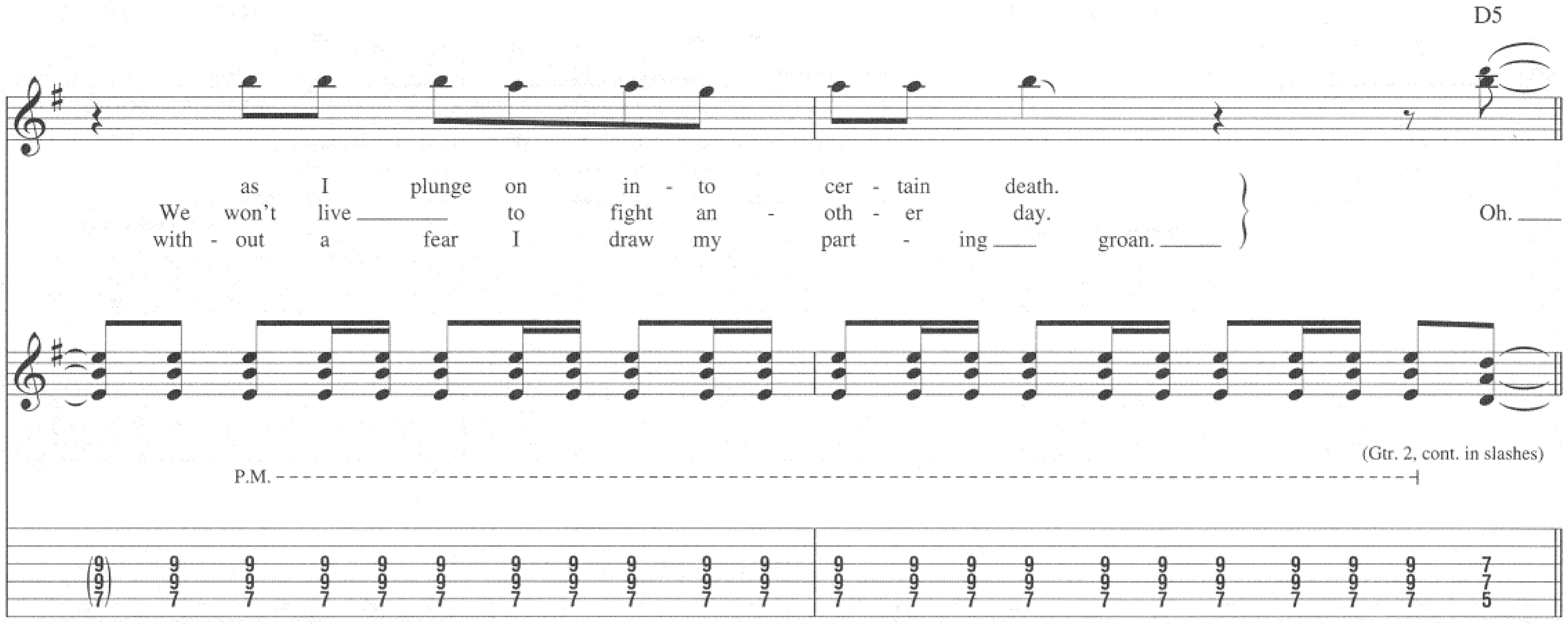


Intro
Moderately fast Rock ♩ = 160

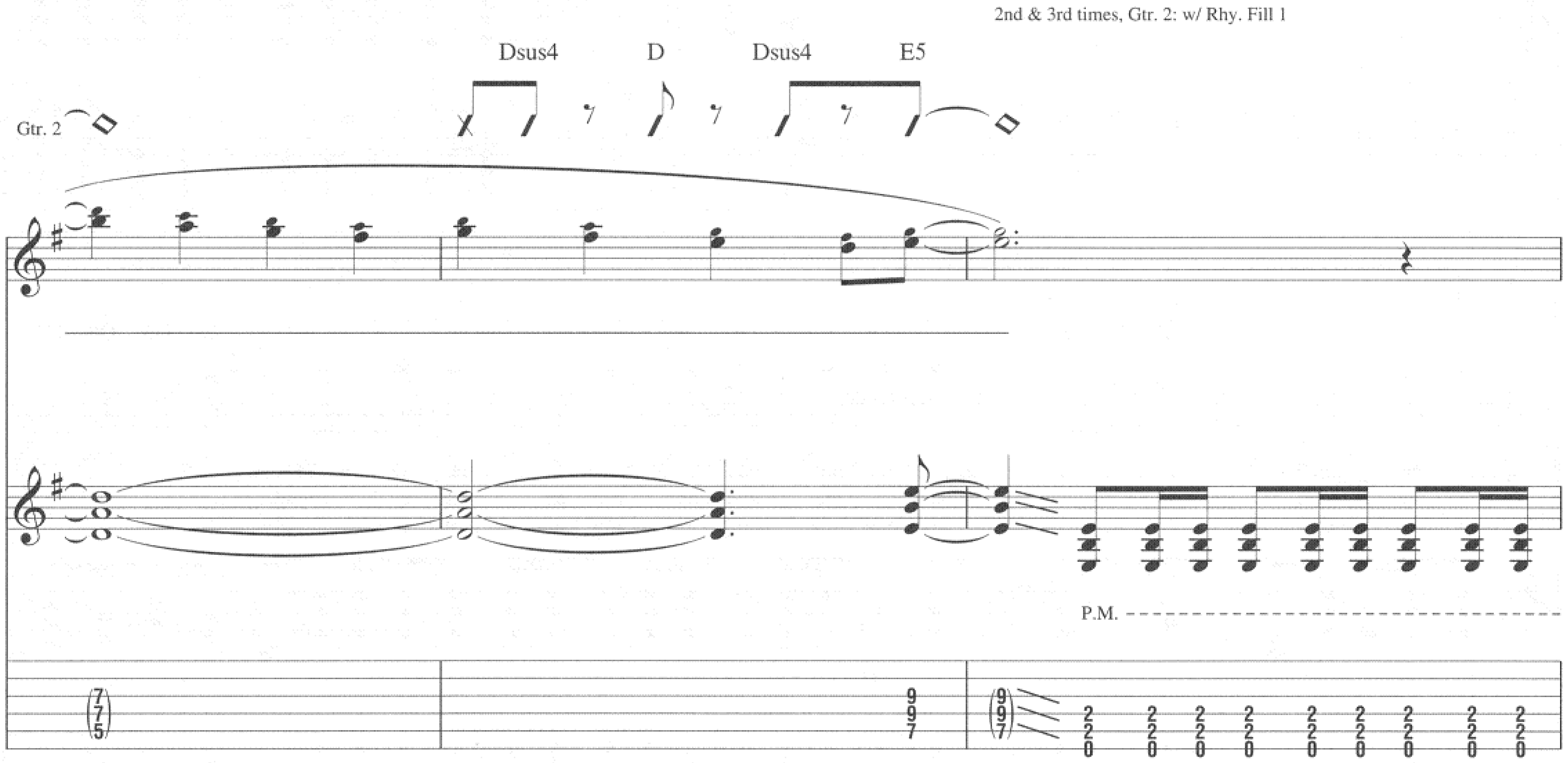


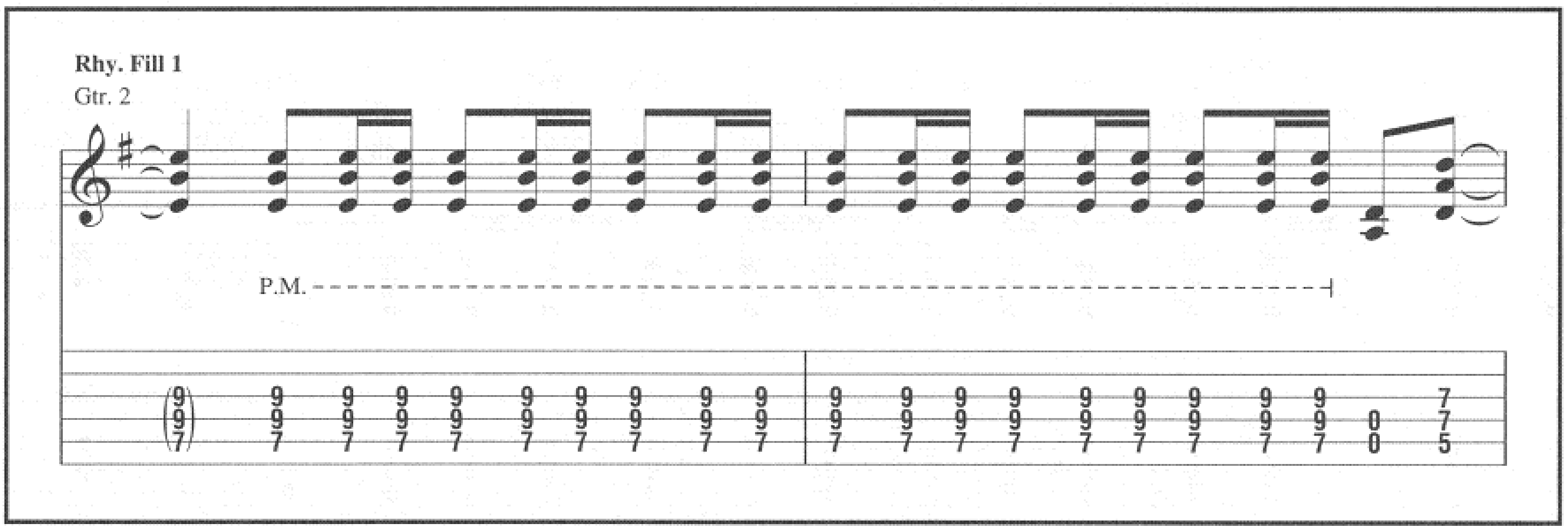

D G5 D Em
Fill 1
End Fill 1
D G5 D Cmaj7
Riff B
Fill 1A
End Fill 1A
Riff B1
1.
2.
D G5 D Em
D G5 D Em
End Riff B
D5 G5 D5 E5
End Riff B1
Verse
2nd & 3rd times, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/3 times)
N.C.
D5 G5 D5 E5
N.C.
1. You'll take my life but I'll take yours too.
2. The horse, he sweats with fear; we break to run.
3. We got so close, near e - nough to fight.
You'll fire your mus - ket but I'll
The might - y roar of the
When a Rus - sian gets me
Gtrs. 1 & 2

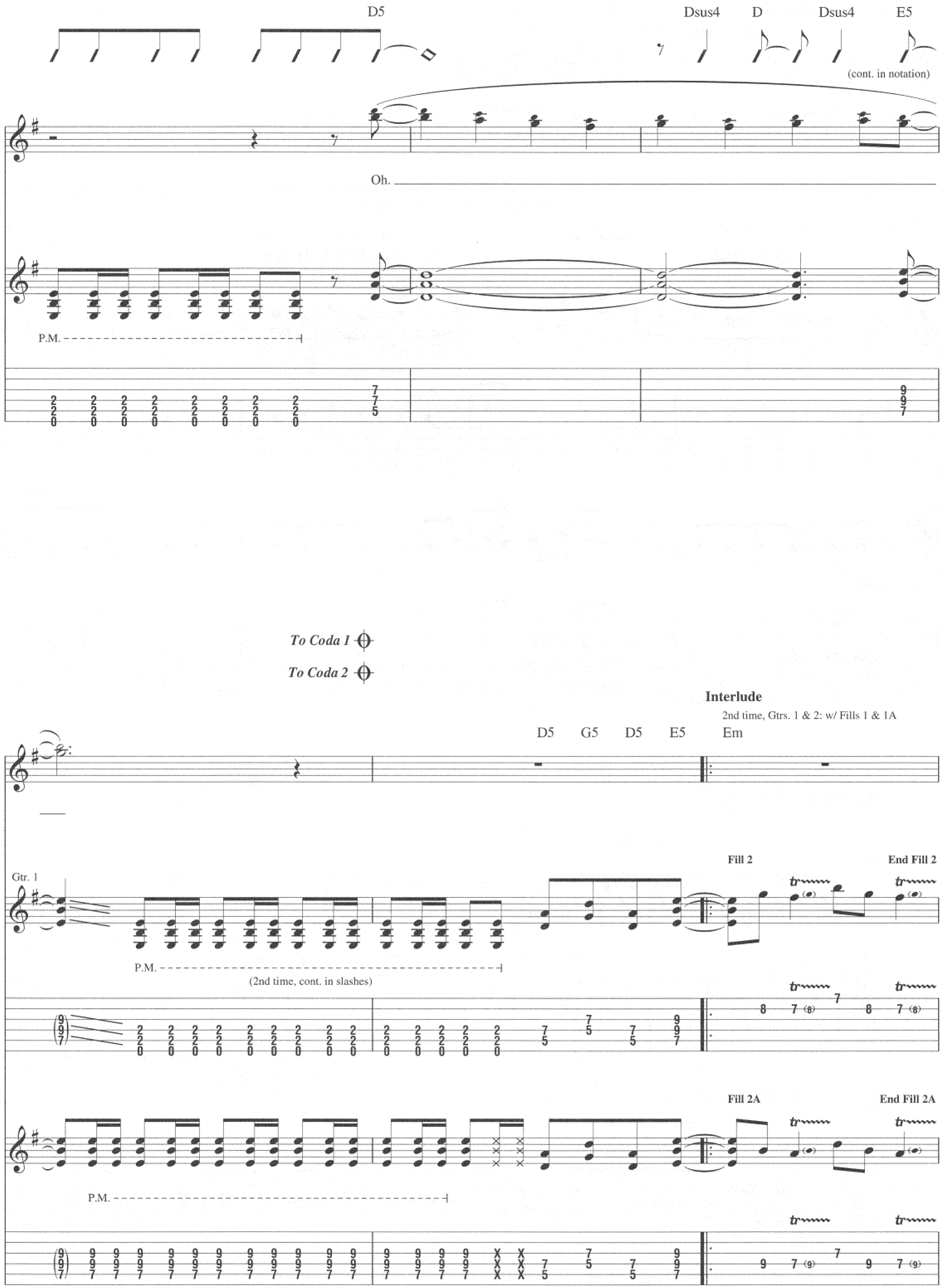

D5 G5 D5 C5 N.C.
D5 G5 D5 E5
run you through. So when you're wait - ing for the next at - tack,
Rus - sian guns. And as we race to - wards the hu - man wall,
in his sights, he pulls the trig - ger and I feel the blow,
N.C.
D5 G5 D5 E5
you'd bet - ter stand, there's no turn - ing back. The bu - gle sounds, the charge
the screams of pain as my com - rades fall. We hur - dle bod - ies that lay
a burst of rounds takes my horse be - low. And as I lay there gaz - ing
Rhy. Fig. 1
P.M.
D5 G5 D5 E5
D5 G5 D5 C5
be - gins, but on this bat - tle - field, no one wins.
on the ground, and the Rus - sians fire an - oth - er round.
at the sky, my bod - y's numb, a, and my throat is dry.
P.M.
P.M.
D5 G5 D5 E5
The smell of ac - rid smoke and hors - es' breath
We get so near, yet so far a - way.
And as I lay for - got - ten and a - lone,
End Rhy. Fig. 1
P.M.
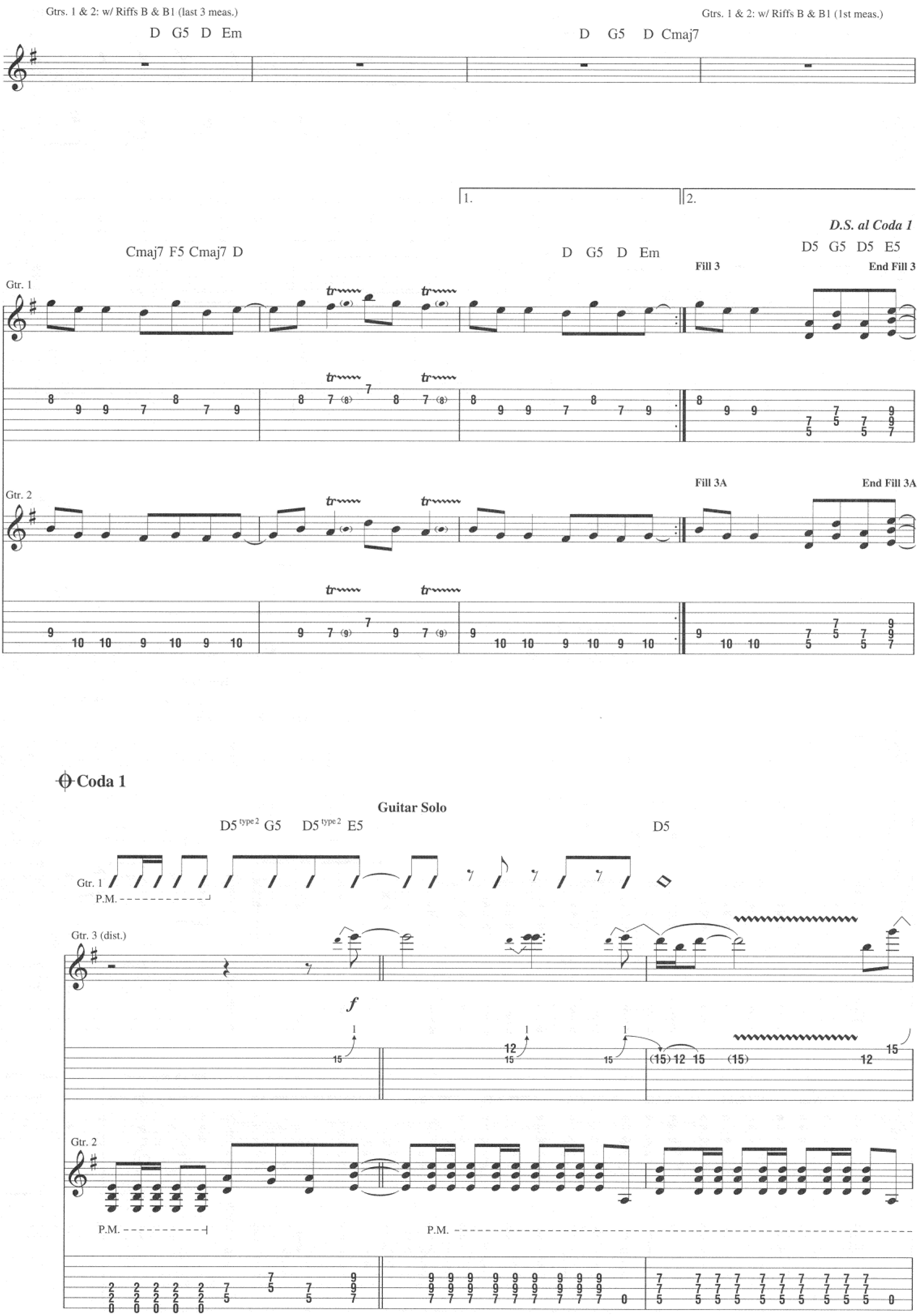

D5
as I plunge on in - to cer - tain death.
We won't live to fight an - oth - er day.
with - out a fear I draw my part - ing groan.
Oh.
(Gtr. 2, cont. in slashes)
P.M.

Chorus
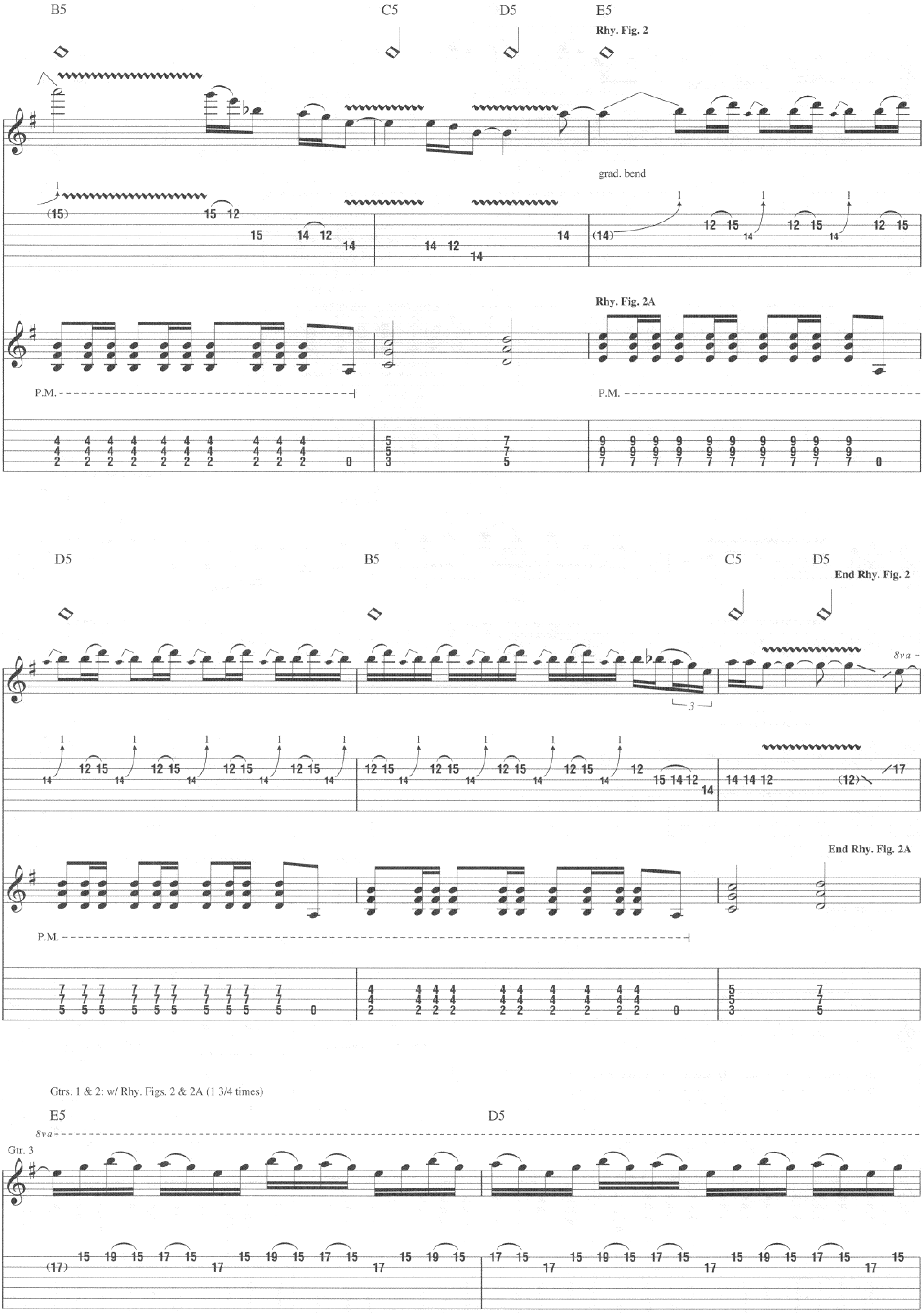

2nd & 3rd times, Gtr. 2: w/ Rhy. Fill 1
Dsus4 D Dsus4 E5
Gtr. 2
P.M.

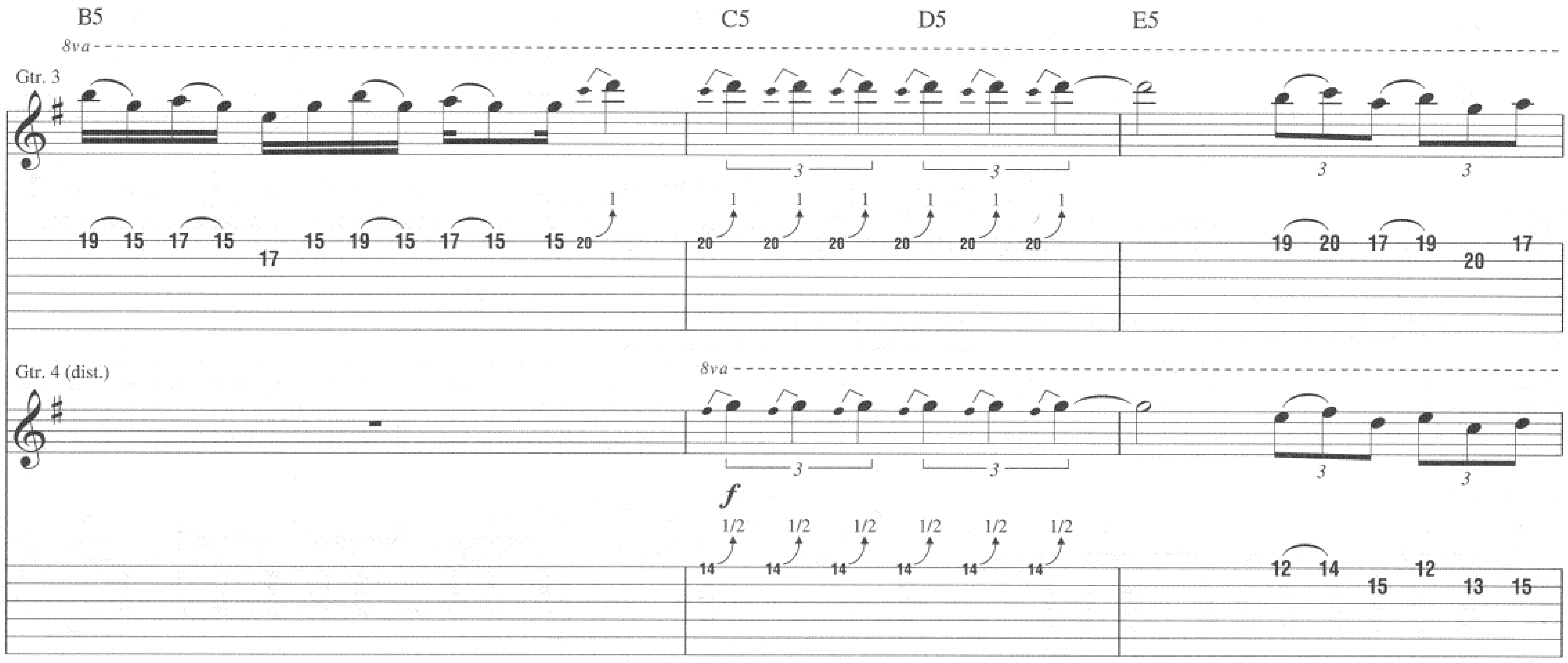

Rhy. Fill 1
Gtr. 2
P.M.

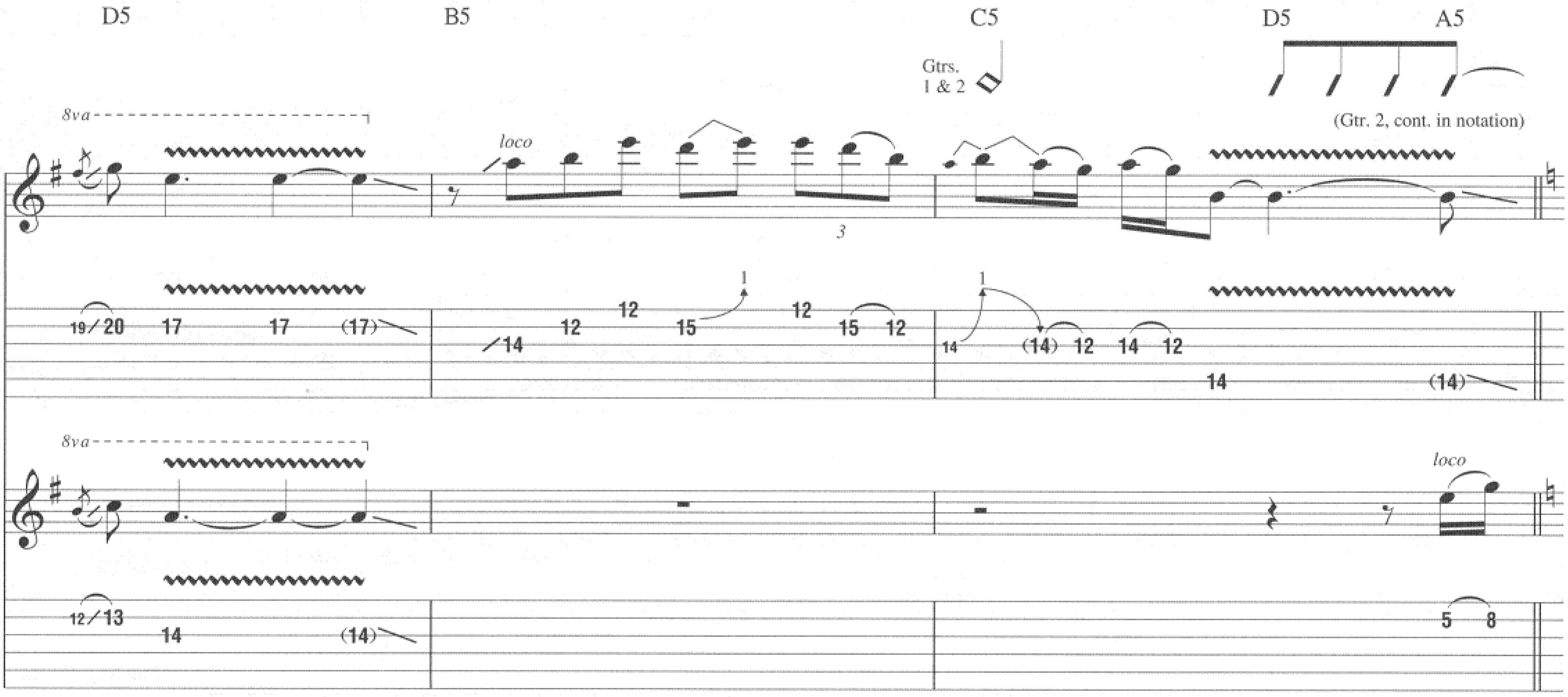

D5
Dsus4
D
Dsus4
E5
(cont. in notation)
Oh.
P.M.
To Coda 1
To Coda 2
Interlude
2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A
D5
G5
D5
E5
Em
Fill 2
End Fill 2
Gtr. 1
P.M.
(2nd time, cont. in slashes)
Fill 2A
End Fill 2A
P.M.



Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)
D G5 D Em
Gtrs. 1 & 2: w/ Riffs B & B1 (1st meas.)
D G5 D Cmaj7
1.
2.
D.S. al Coda 1
Cmaj7 F5 Cmaj7 D
D G5 D Em
D5 G5 D5 E5
Fill 3
End Fill 3
Gtr. 1
Gtr. 2
Fill 3A
End Fill 3A
Coda 1
Guitar Solo
D5 type 2 G5 D5 type 2 E5
D5
Gtr. 1
P.M.
Gtr. 3 (dist.)
f
Gtr. 2
P.M.
P.M.

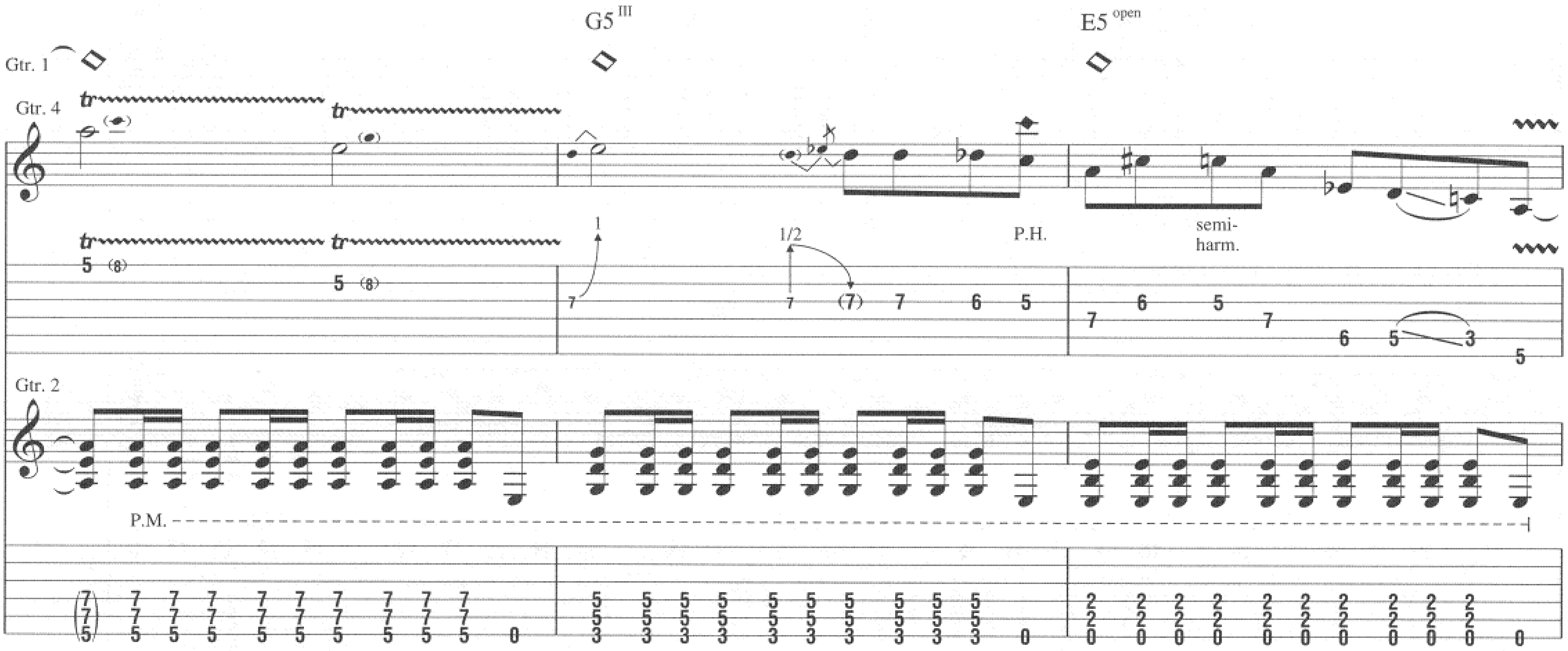

B5
C5
D5
E5
Rhy. Fig. 2
grad. bend
Rhy. Fig. 2A
P.M.
D5
B5
C5
D5
End Rhy. Fig. 2
8va
End Rhy. Fig. 2A
P.M.
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1 3/4 times)
E5
D5
8va
Gtr. 3
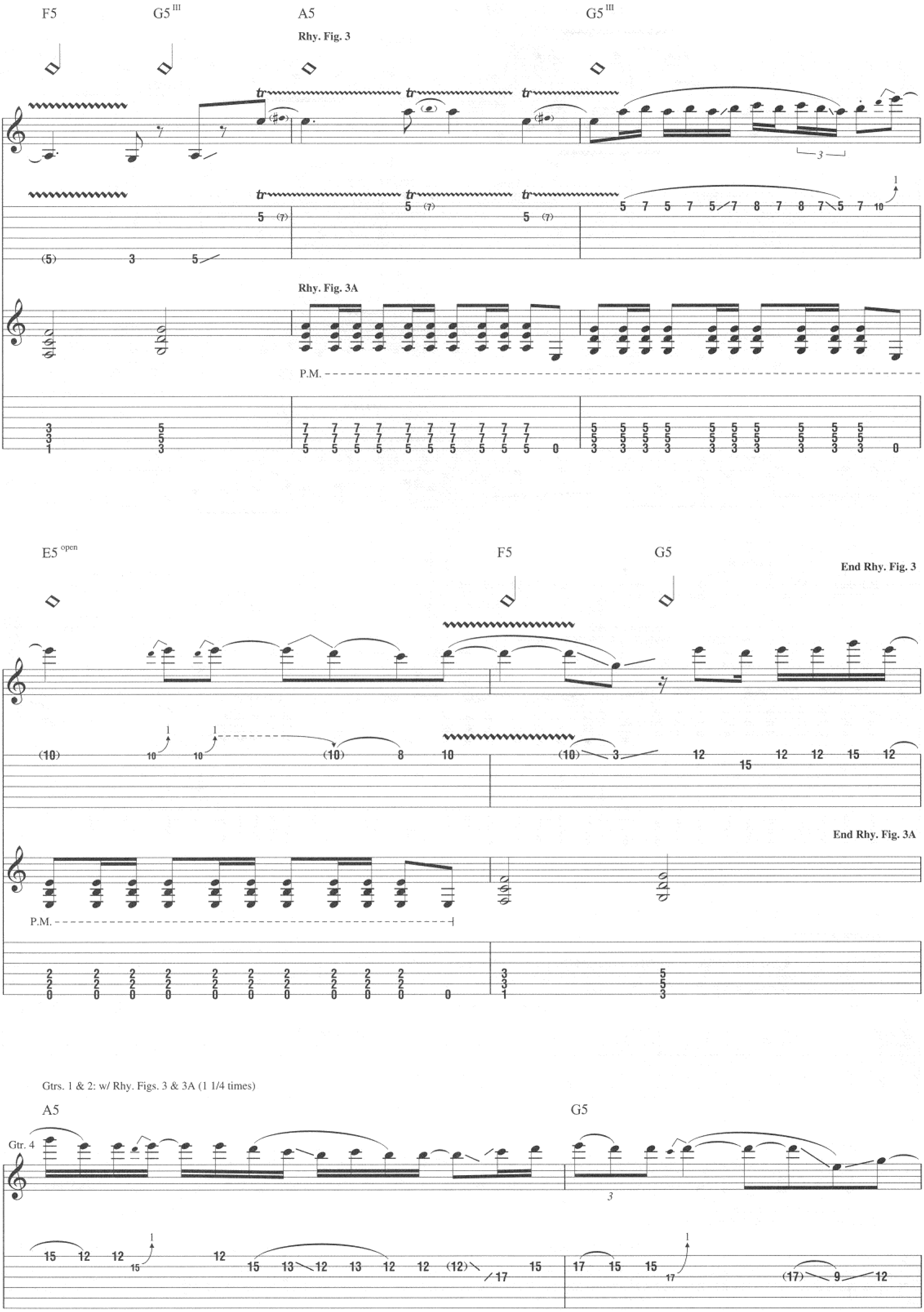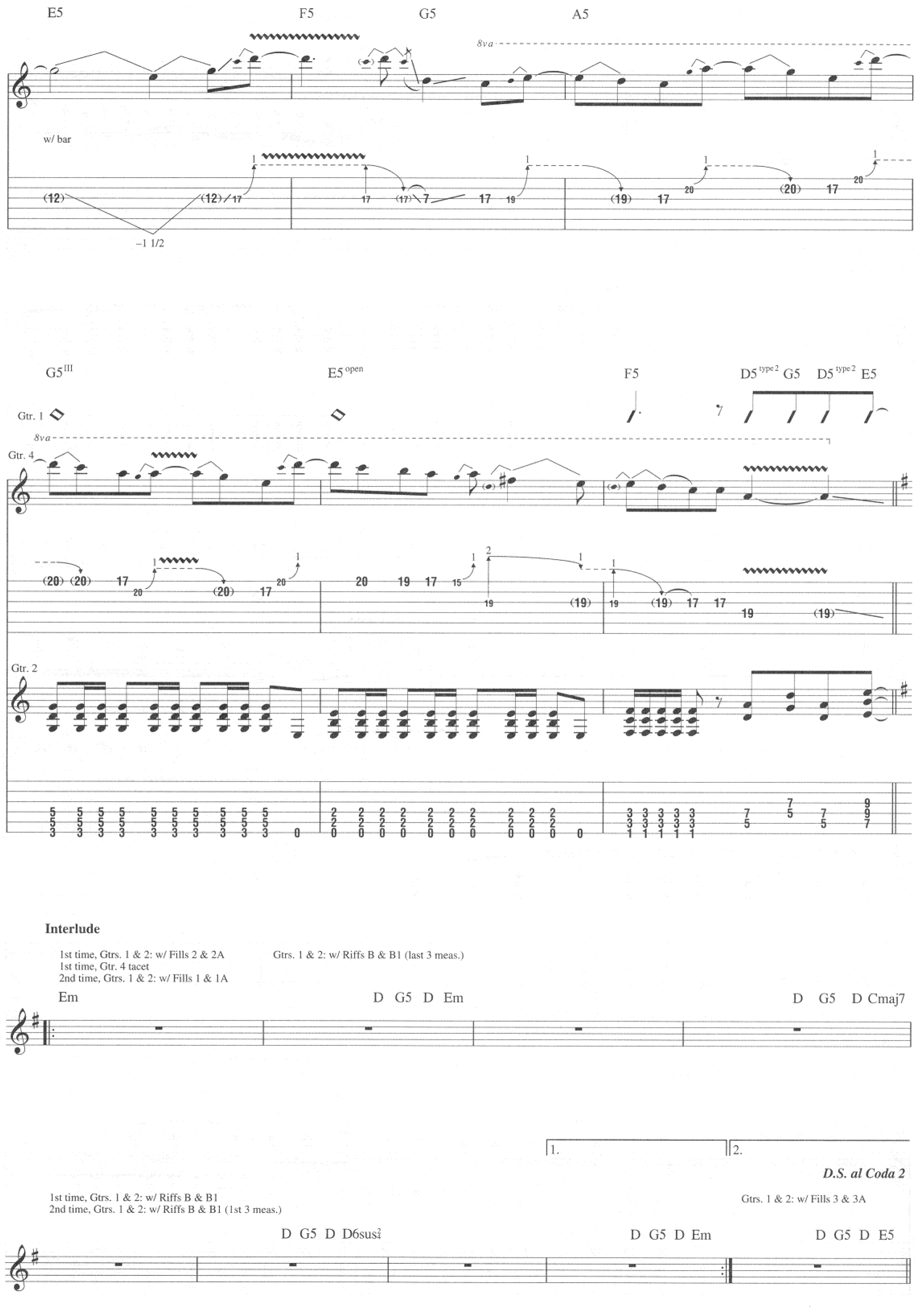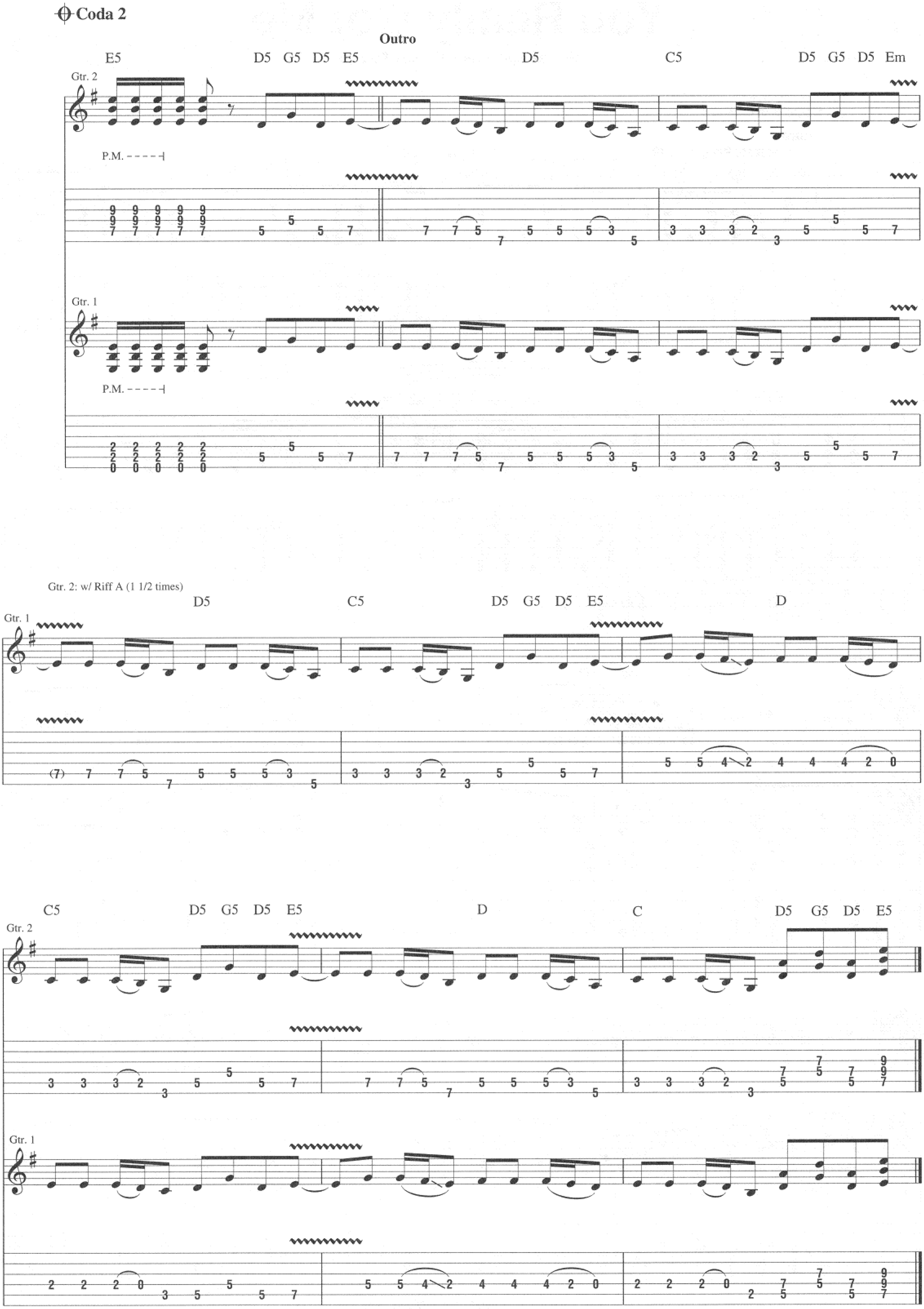




Guitar Solo

Gtr. 3 tacet




F5
G5 III
A5
Rhy. Fig. 3
G5 III
tr
Rhy. Fig. 3A
P.M.
E5 open
F5
G5
End Rhy. Fig. 3
End Rhy. Fig. 3A
P.M.
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (1 1/4 times)
A5
G5
Gtr. 4


E5 F5 G5 A5
8va
w/ bar
–1 1/2
G5III E5open F5 D5type 2 G5 D5type 2 E5
Gtr. 1
Gtr. 4
Gtr. 2
Interlude
1st time, Gtrs. 1 & 2: w/ Fills 2 & 2A
1st time, Gtr. 4 tacet
2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A
Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)
Em D G5 D Em D G5 D Cmaj7
1st time, Gtrs. 1 & 2: w/ Riffs B & B1
2nd time, Gtrs. 1 & 2: w/ Riffs B & B1 (1st 3 meas.)
D G5 D D6sus2/4 D G5 D Em
1. 2.
D.S. al Coda 2
Gtrs. 1 & 2: w/ Fills 3 & 3A
D G5 D E5
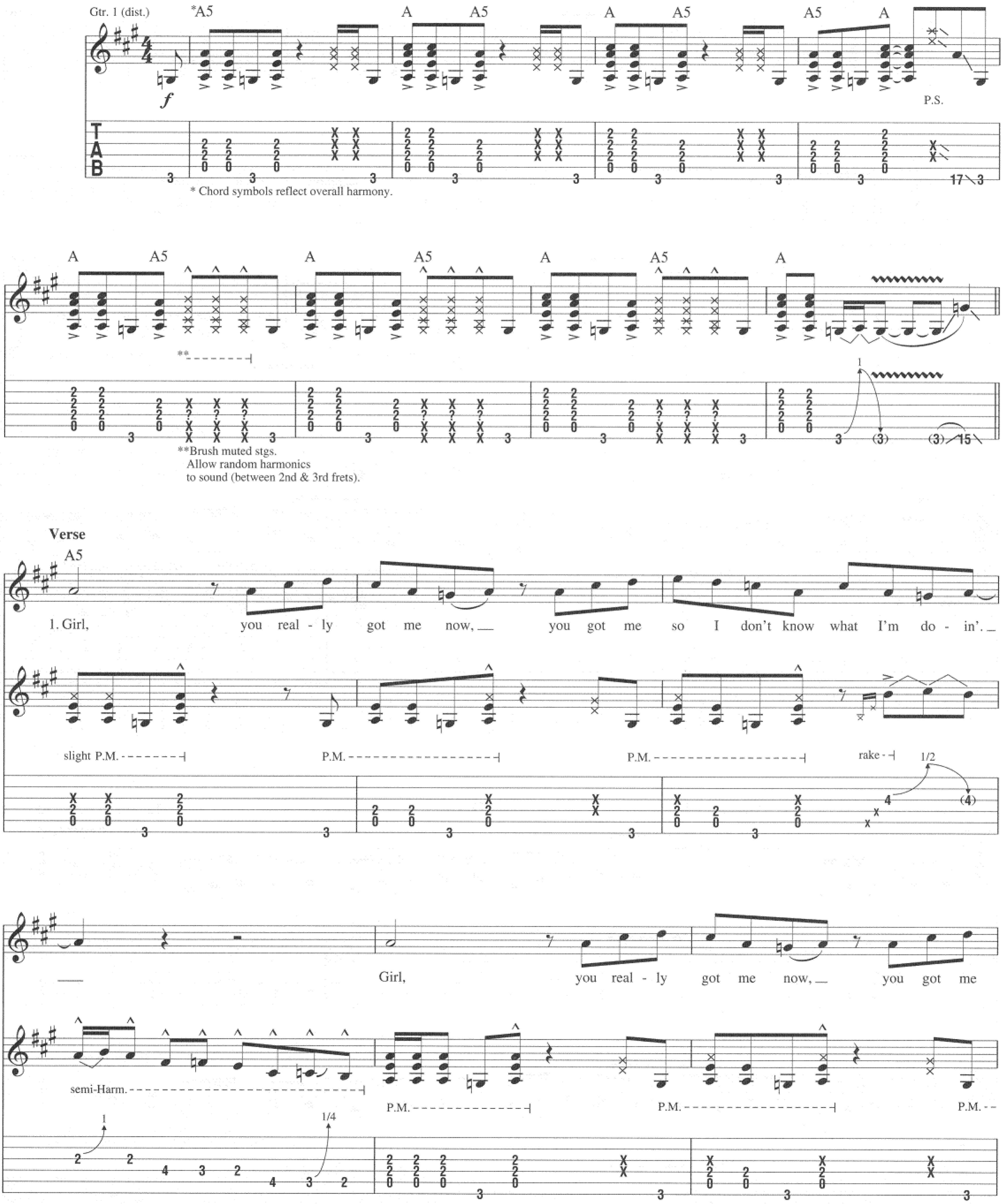

Coda 2
Outro
E5
D5 G5 D5 E5
D5
C5
D5 G5 D5 Em
Gtr. 2
P.M.
Gtr. 1
P.M.
Gtr. 2: w/ Riff A (1 1/2 times)
Gtr. 1
D5
C5
D5 G5 D5 E5
D
C5
D5 G5 D5 E5
D
C
D5 G5 D5 E5
Gtr. 2
Gtr. 1
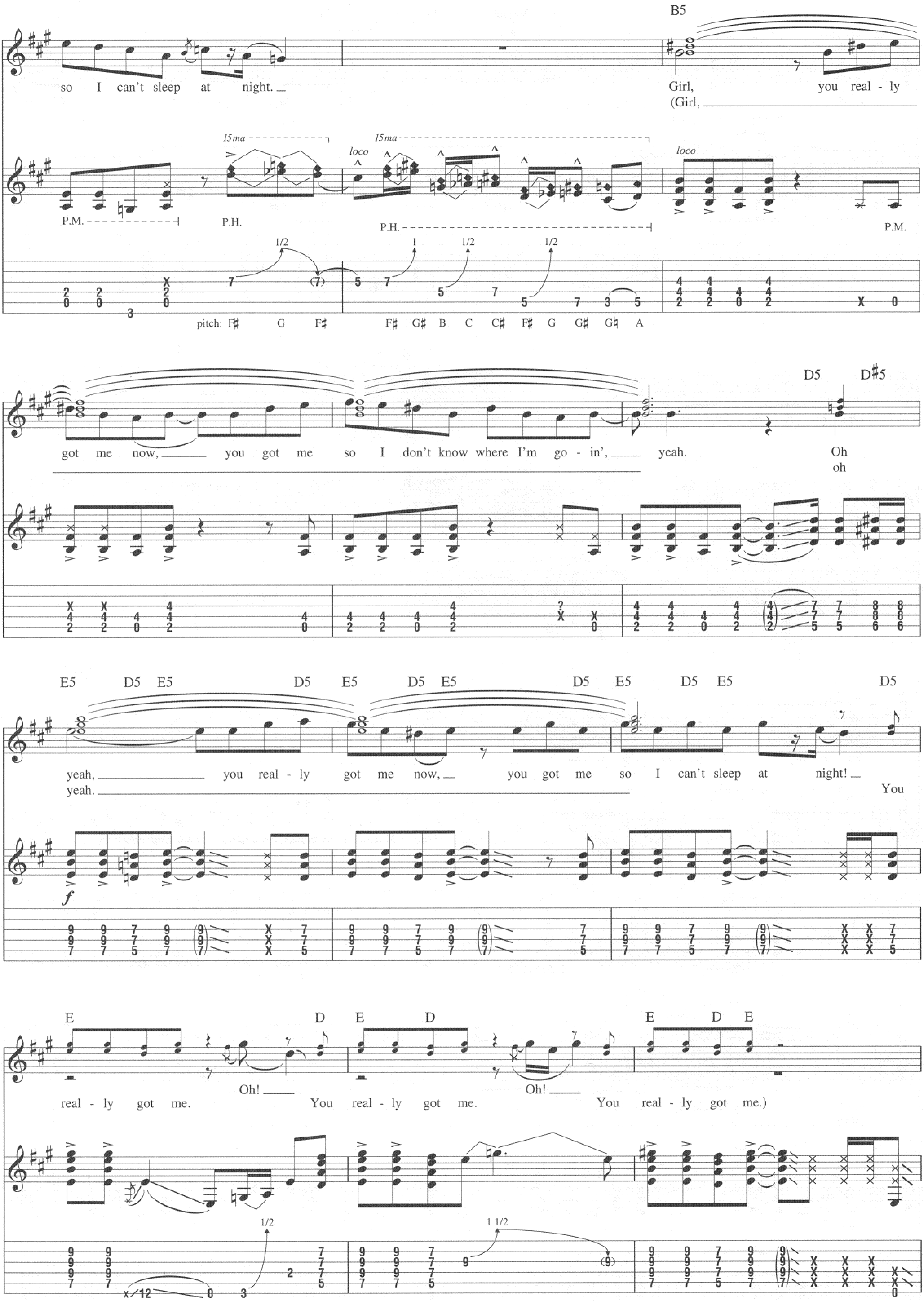
You Really Got Me
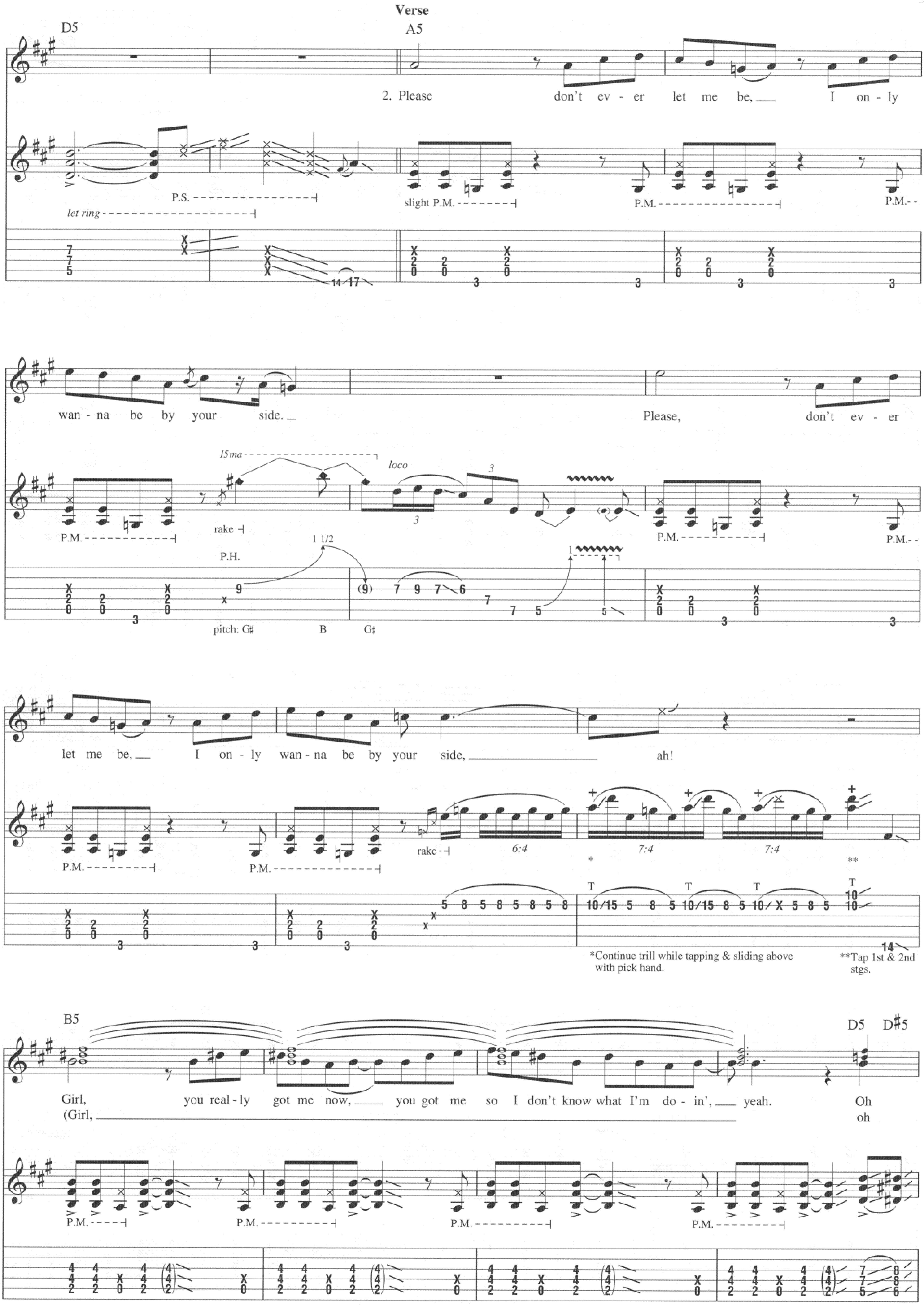
Words and Music by Ray Davies
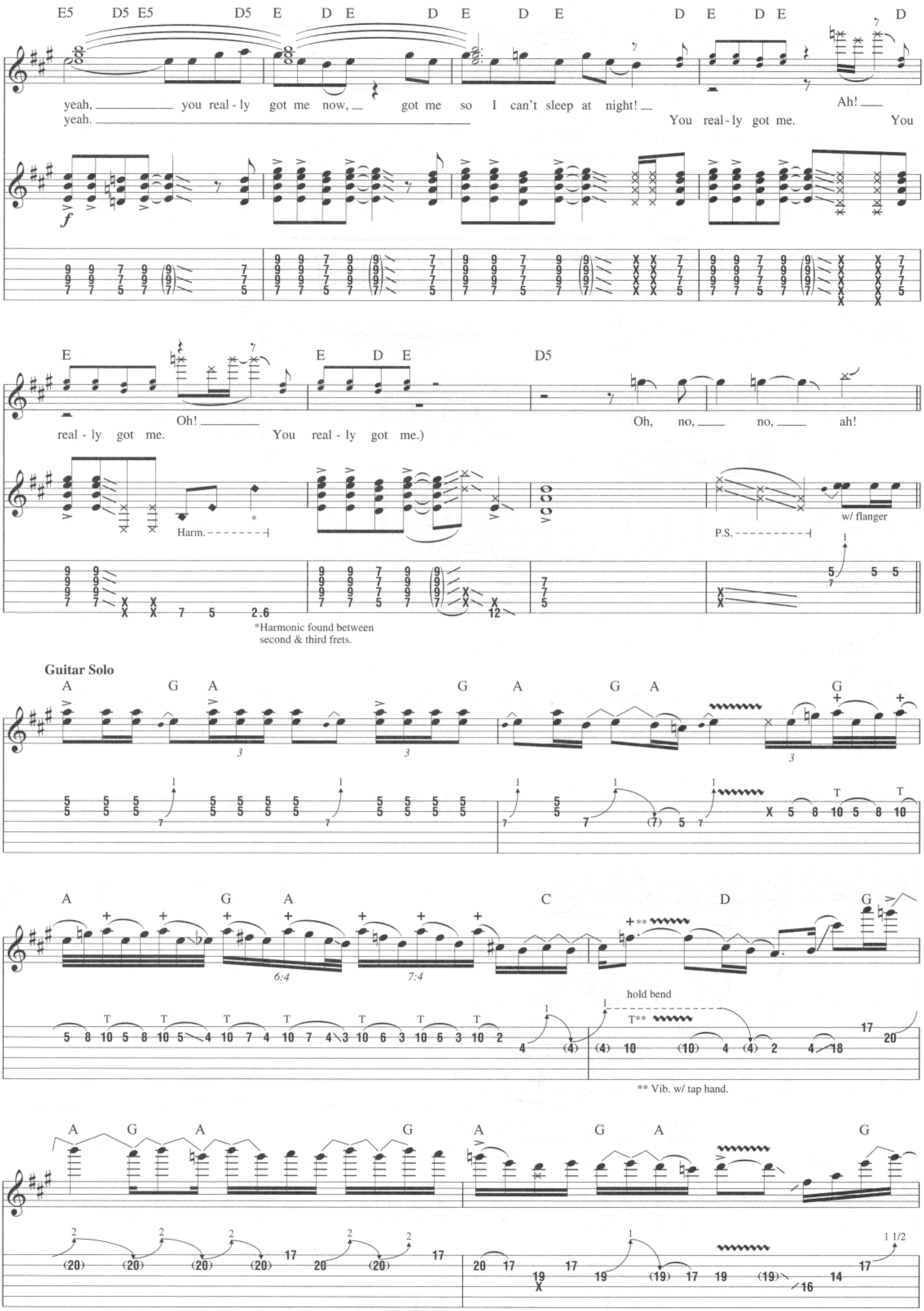
Tune Down 1/2 Step:
(low to high) E♭-B♭-G♭-D♭-A♭-E♭
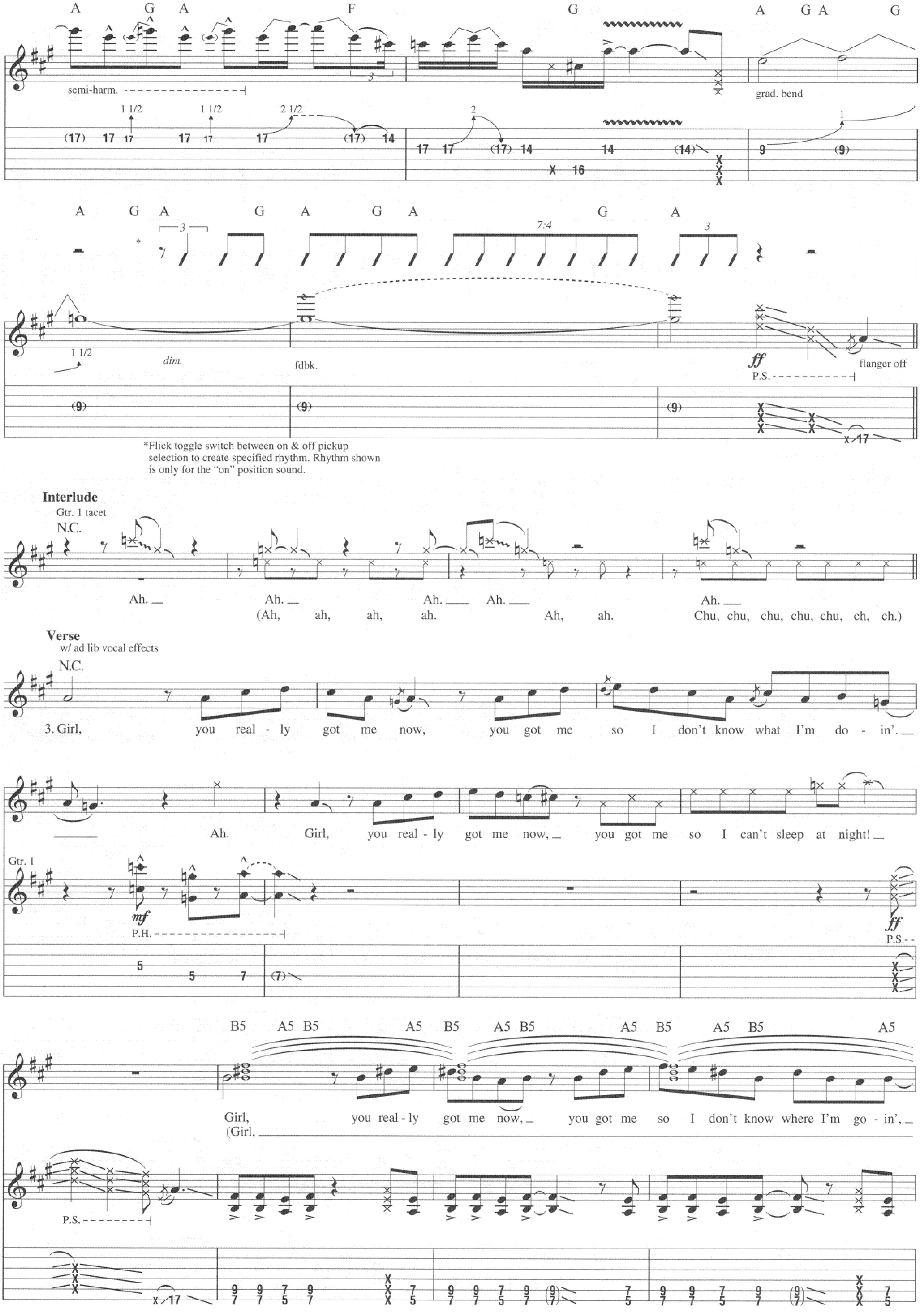
Intro
Moderate Rock ♩ = 140
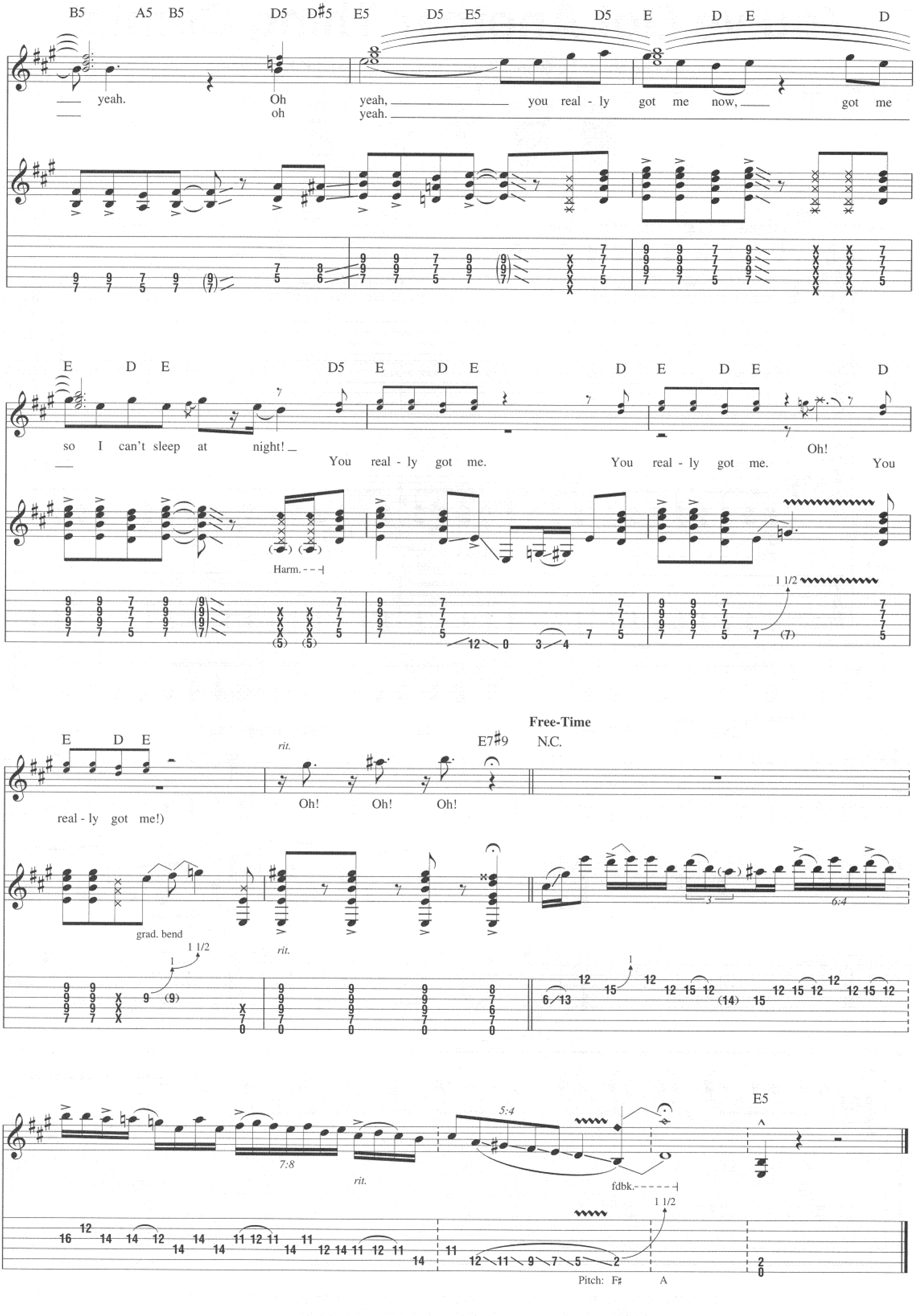



B5
so I can't sleep at night.
Girl, you really
(Girl,
15ma
loco
P.M.
P.H.
pitch: F♯ G F♯ F♯ G♯ B C C♯ F♯ G G♯ G♮ A
got me now, you got me so I don't know where I'm go-in', yeah.
D5 D♯5
Oh
oh
E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5
yeah, you really got me now, you got me so I can't sleep at night!
yeah.
You
E D E D E D E
really got me. Oh! You really got me. Oh! You really got me.)


Verse
D5
A5
2. Please don't ev - er let me be, I on - ly
P.S.
let ring
slight P.M.
P.M.
wan - na be by your side.
Please, don't ev - er
15ma
loco
rake
P.H.
1 1/2
pitch: G♯ B G♯
let me be, I on - ly wan - na be by your side, ah!
6:4
7:4
*Continue trill while tapping & sliding above with pick hand.
**Tap 1st & 2nd stgs.
B5
D5 D♯5
Girl, you real - ly got me now, you got me so I don't know what I'm do - in', yeah.
(Girl,
Oh
oh


E5 D5 E5 D5 E D E D E D E D E D E D
yeah, you real-ly got me now, got me so I can't sleep at night!
yeah. You real-ly got me. Ah! You
Harm.
*Harmonic found between second & third frets.
E E D E D5
real-ly got me. Oh! You real-ly got me.)
Oh, no, no, ah!
P.S.
w/ flanger
Guitar Solo
A G A G A G A G
A G A C D G
hold bend
** Vib. w/ tap hand.
A G A G A G A G
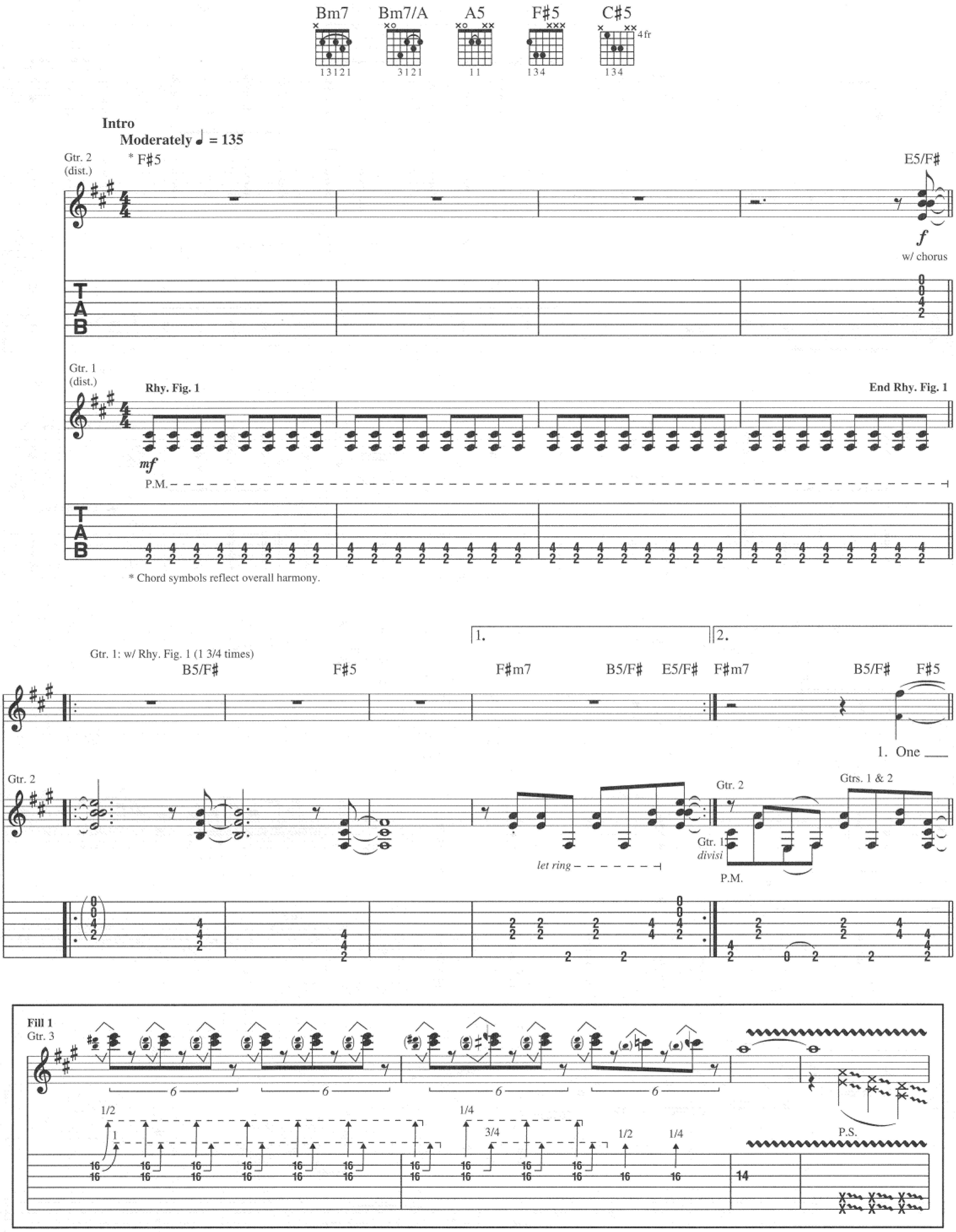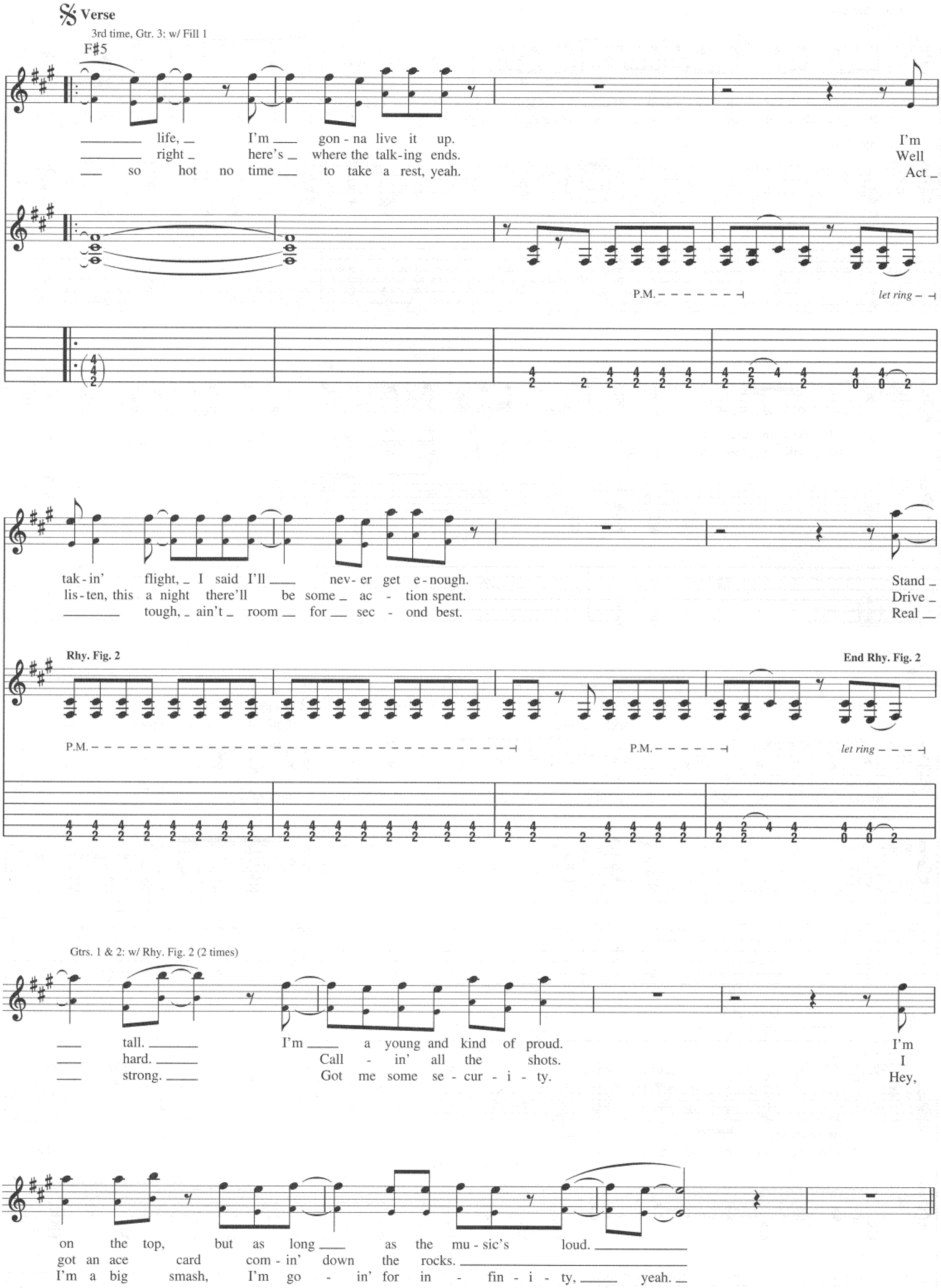


semi-harm.
grad. bend
dim.
fdbk.
P.S.
flanger off
*Flick toggle switch between on & off pickup selection to create specified rhythm. Rhythm shown is only for the "on" position sound.
Interlude
Gtr. 1 tacet
N.C.
Ah. Ah. Ah. Ah. Ah.
(Ah, ah, ah, ah. Ah, ah. Chu, chu, chu, chu, chu, ch, ch.)
Verse
w/ ad lib vocal effects
N.C.
3. Girl, you real - ly got me now, you got me so I don't know what I'm do - in'.
Ah. Girl, you real - ly got me now, you got me so I can't sleep at night!
Gtr. 1
P.H.
B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5
Girl, you real - ly got me now, you got me so I don't know where I'm go - in',
(Girl,
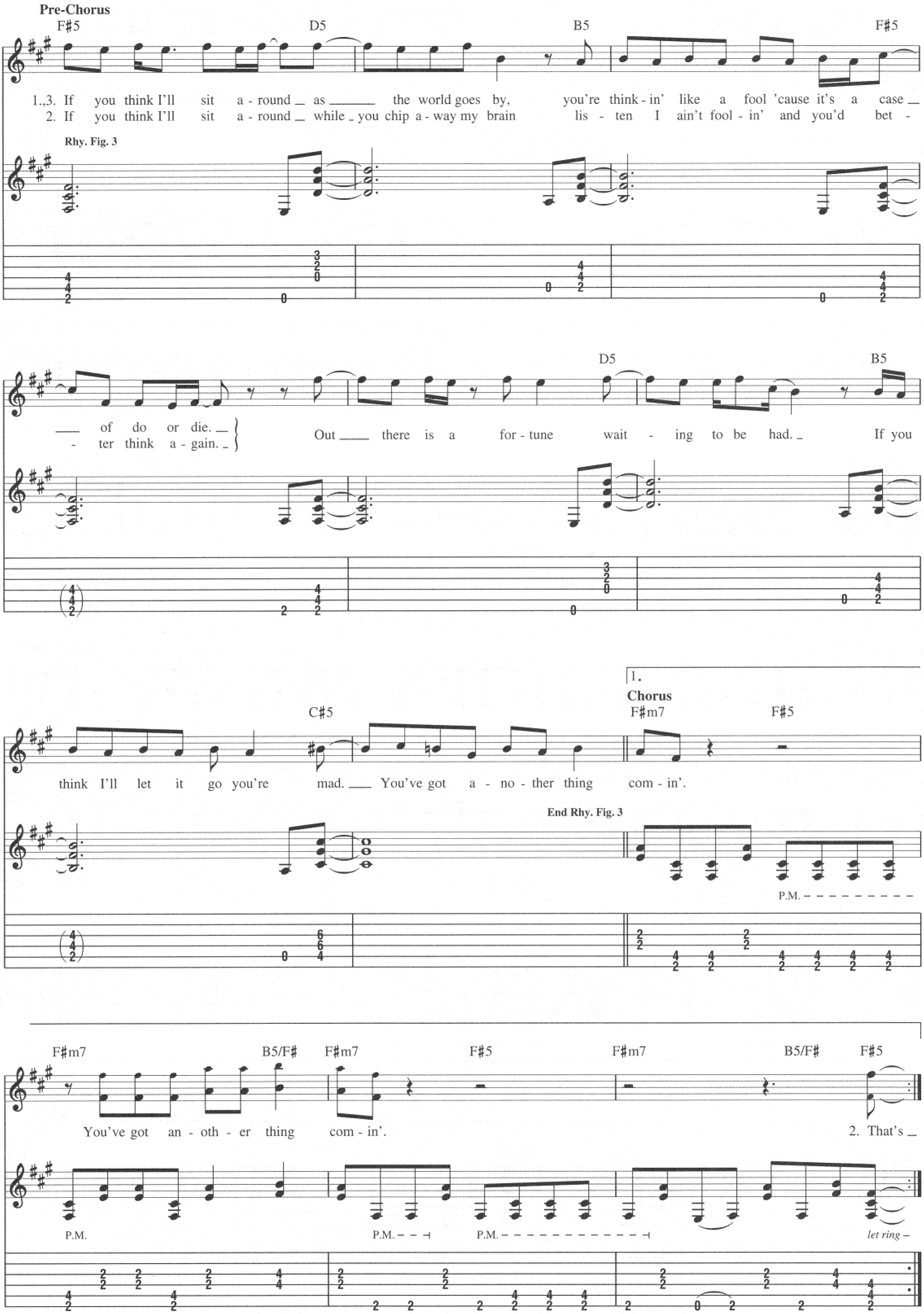

B5 A5 B5 D5 D♯5 E5 D5 E5 D5 E D E D
yeah. Oh you real - ly got me now, got me
oh yeah.
E D E D5 E D E D E D E D
so I can't sleep at night!
You real - ly got me. You real - ly got me. Oh! You
Harm.
1 1/2
E D E
Free-Time
E7♯9 N.C.
rit.
Oh! Oh! Oh!
real - ly got me!)
grad. bend
1 1/2
1
5:4
E5
7:8
rit.
fdbk.
1 1/2
Pitch: F♯ A
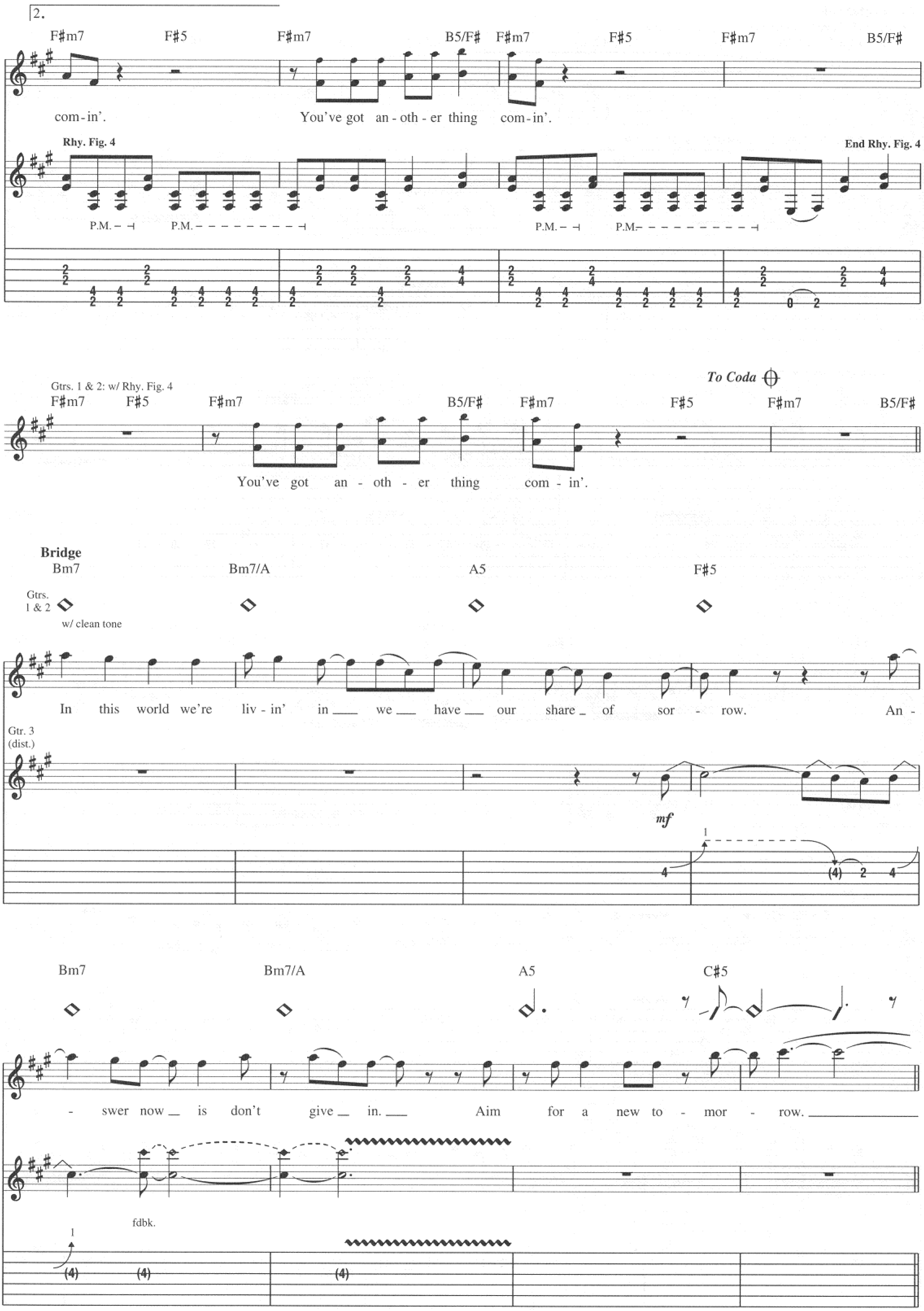
You've Got Another Thing Comin'

Words and Music by Glenn Tipton, Rob Halford and K.K. Downing
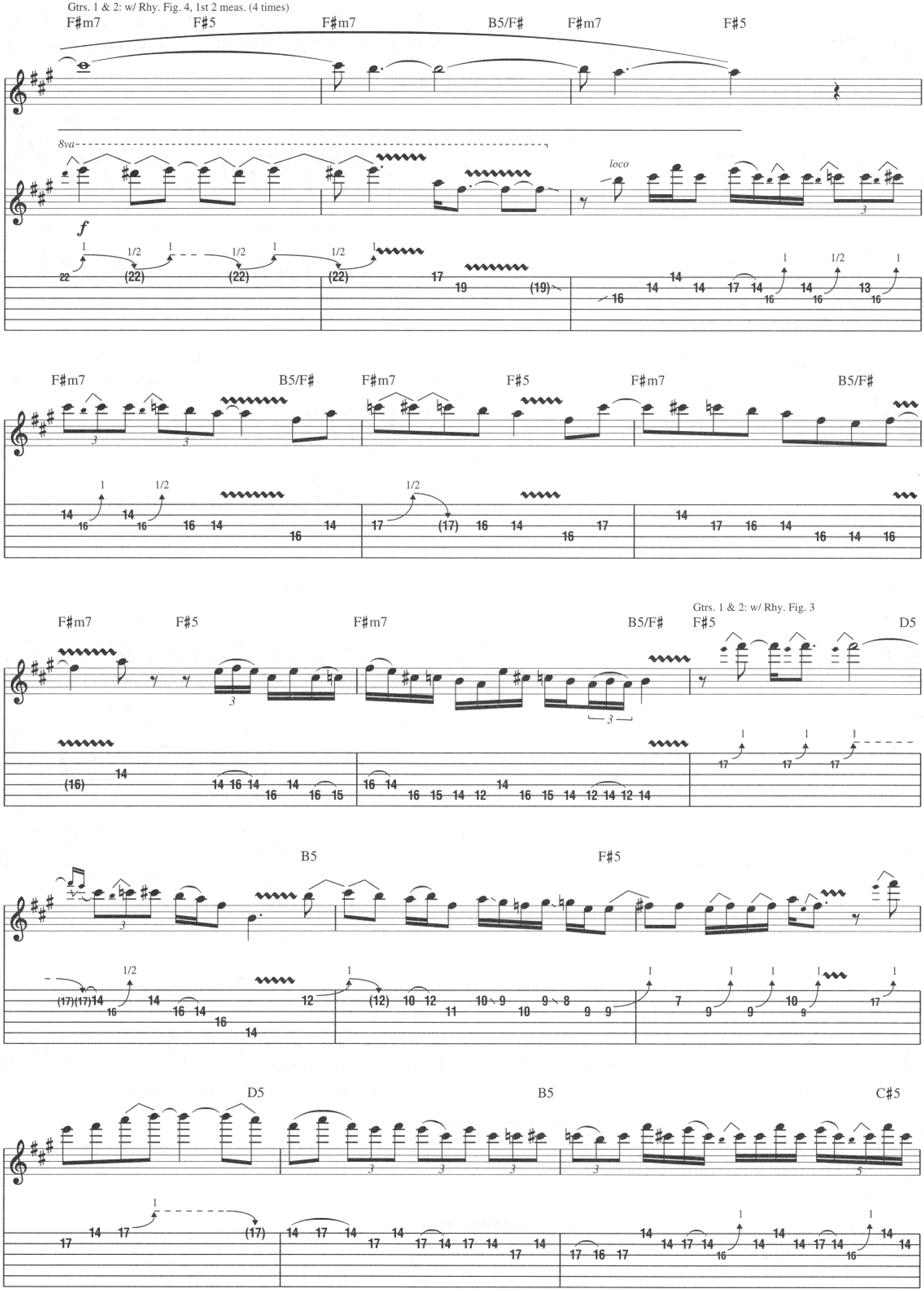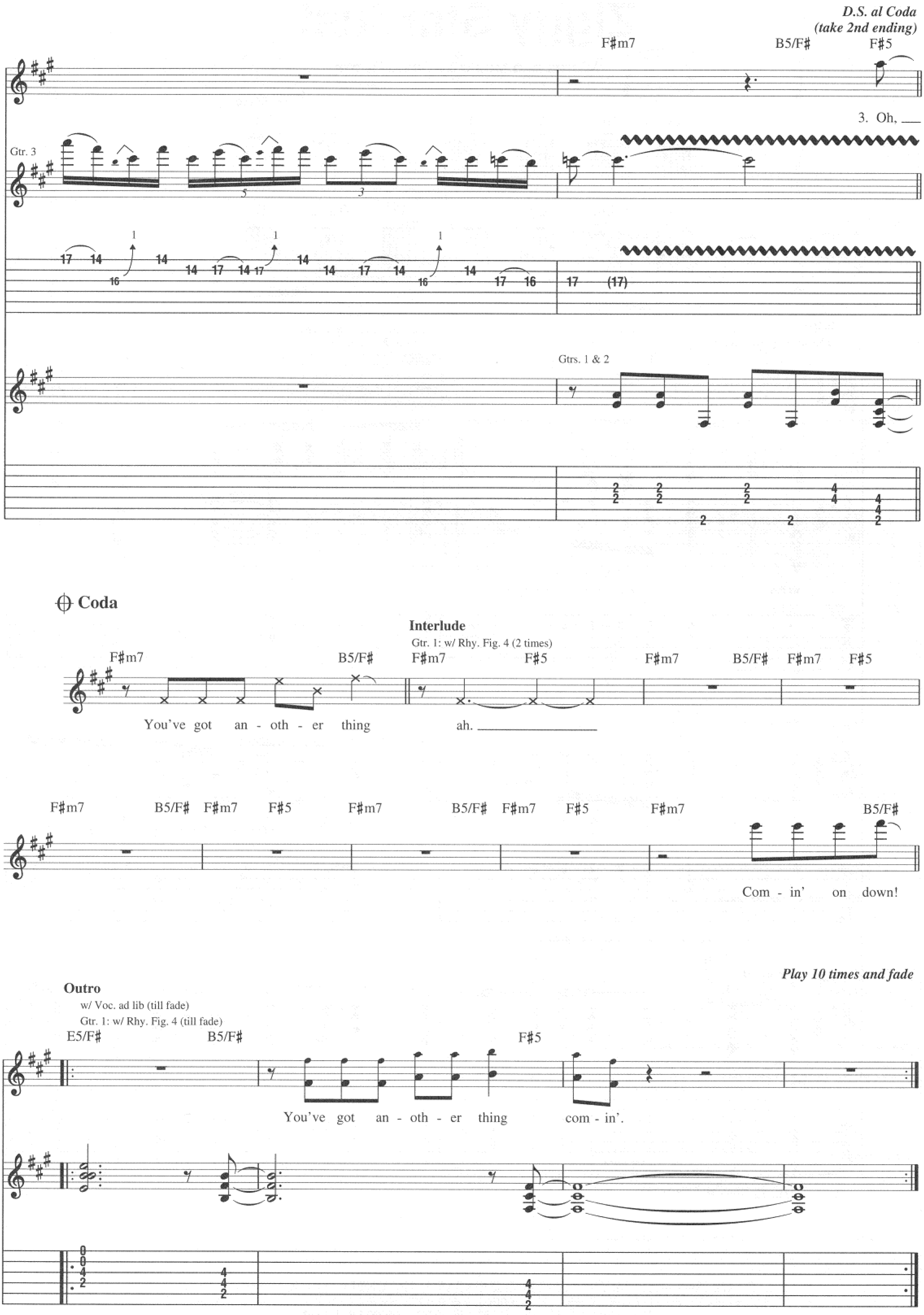



Verse
3rd time, Gtr. 3: w/ Fill 1
F#5
life, I'm gon-na live it up. I'm
right here's where the talk-ing ends. Well
so hot no time to take a rest, yeah. Act
P.M.
let ring
tak-in' flight, I said I'll nev-er get e-nough. Stand
lis-ten, this a night there'll be some ac-tion spent. Drive
tough, ain't room for sec-ond best. Real
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
P.M.
let ring
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
tall. I'm a young and kind of proud. I'm
hard. Call-in' all the shots. I
strong. Got me some se-cur-i-ty. Hey,
on the top, but as long as the mu-sic's loud.
got an ace card com-in' down the rocks.
I'm a big smash, I'm go-in' for in-fin-i-ty, yeah.


Pre-Chorus
F♯5 D5 B5 F♯5
1.,3. If you think I'll sit a - round as the world goes by, you're think - in' like a fool 'cause it's a case
2. If you think I'll sit a - round while you chip a - way my brain lis - ten I ain't fool - in' and you'd bet -
Rhy. Fig. 3
D5 B5
of do or die.
ter think a - gain.
Out there is a for - tune wait - ing to be had. If you
C♯5
1.
Chorus
F♯m7 F♯5
think I'll let it go you're mad. You've got a - no - ther thing com - in'.
End Rhy. Fig. 3
P.M.
F♯m7 B5/F♯ F♯m7 F♯5 F♯m7 B5/F♯ F♯5
You've got an - oth - er thing com - in'. 2. That's
P.M.
let ring


2.
F#m7 F#5 F#m7 B5/F# F#m7 F#5 F#m7 B5/F#
com - in'. You've got an - oth - er thing com - in'.
Rhy. Fig. 4
End Rhy. Fig. 4
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 4
To Coda
You've got an - oth - er thing com - in'.
Bridge
Bm7 Bm7/A A5 F#5
Gtrs. 1 & 2
w/ clean tone
In this world we're liv - in' in we have our share of sor - row. An -
Gtr. 3 (dist.)
mf
Bm7 Bm7/A A5 C#5
- swer now is don't give in. Aim for a new to - mor - row.
fdbk.

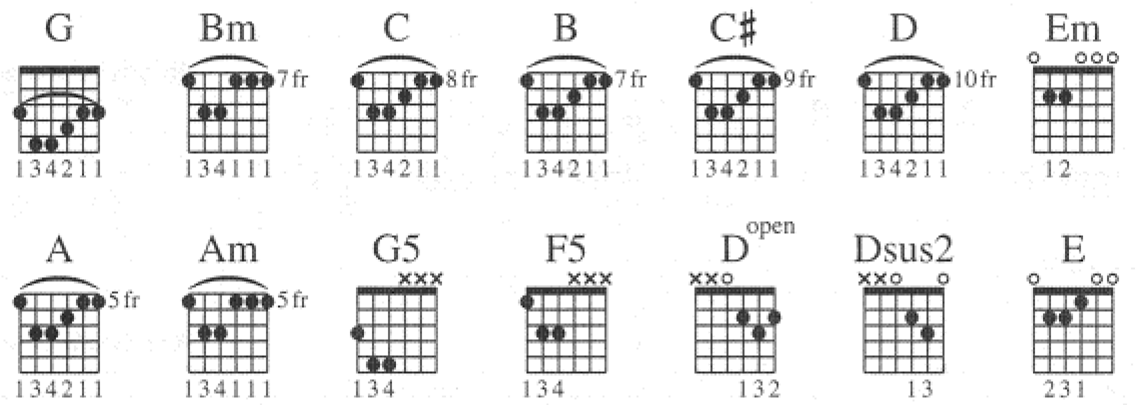
Guitar Solo


Gtrs. 1 & 2: w/ Rhy. Fig. 4, 1st 2 meas. (4 times)
F#m7
F#5
F#m7
B5/F#
F#m7
F#5
8va
loco
f
F#m7
B5/F#
F#m7
F#5
F#m7
B5/F#
F#m7
F#5
F#m7
B5/F#
Gtrs. 1 & 2: w/ Rhy. Fig. 3
F#5
D5
B5
F#5
D5
B5
C#5


D.S. al Coda
(take 2nd ending)
F♯m7
B5/F♯
F♯5
3. Oh,
Gtr. 3
Gtrs. 1 & 2
Coda
Interlude
Gtr. 1: w/ Rhy. Fig. 4 (2 times)
You've got an - oth - er thing ah.
Com - in' on down!
Outro
w/ Voc. ad lib (till fade)
Gtr. 1: w/ Rhy. Fig. 4 (till fade)
Play 10 times and fade
E5/F♯
You've got an - oth - er thing com - in'.
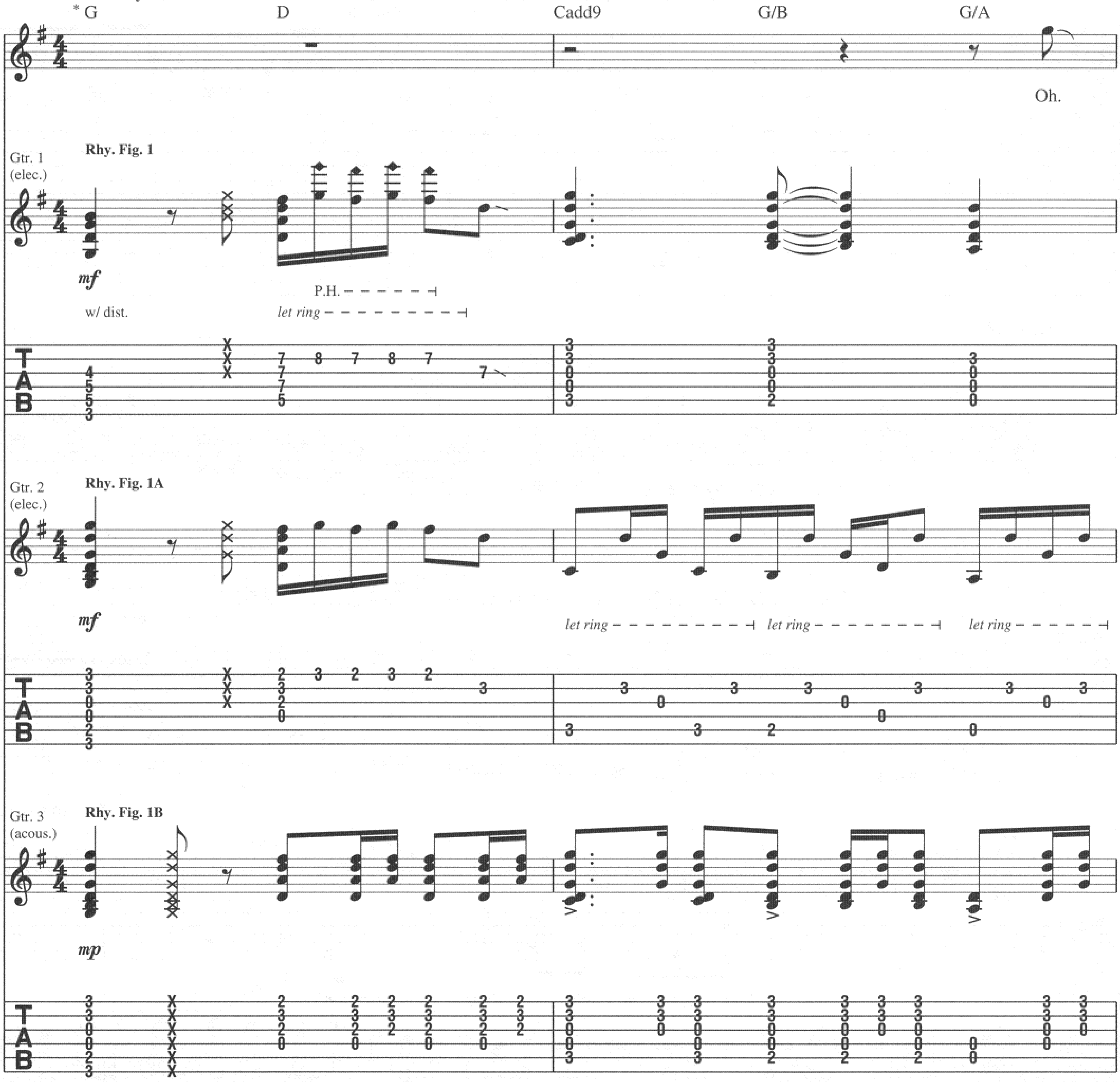
Ziggy Stardust

Words and Music by David Bowie
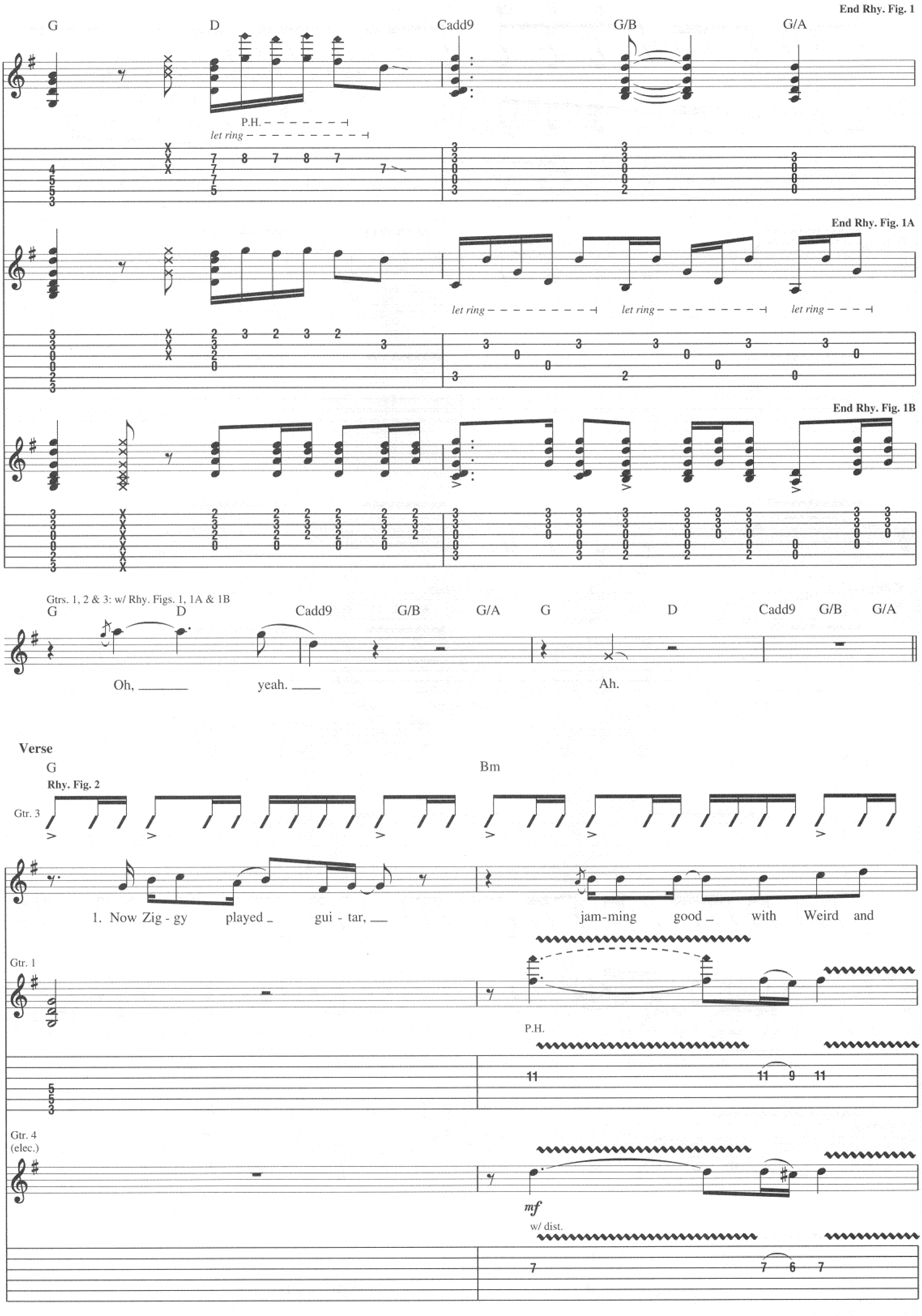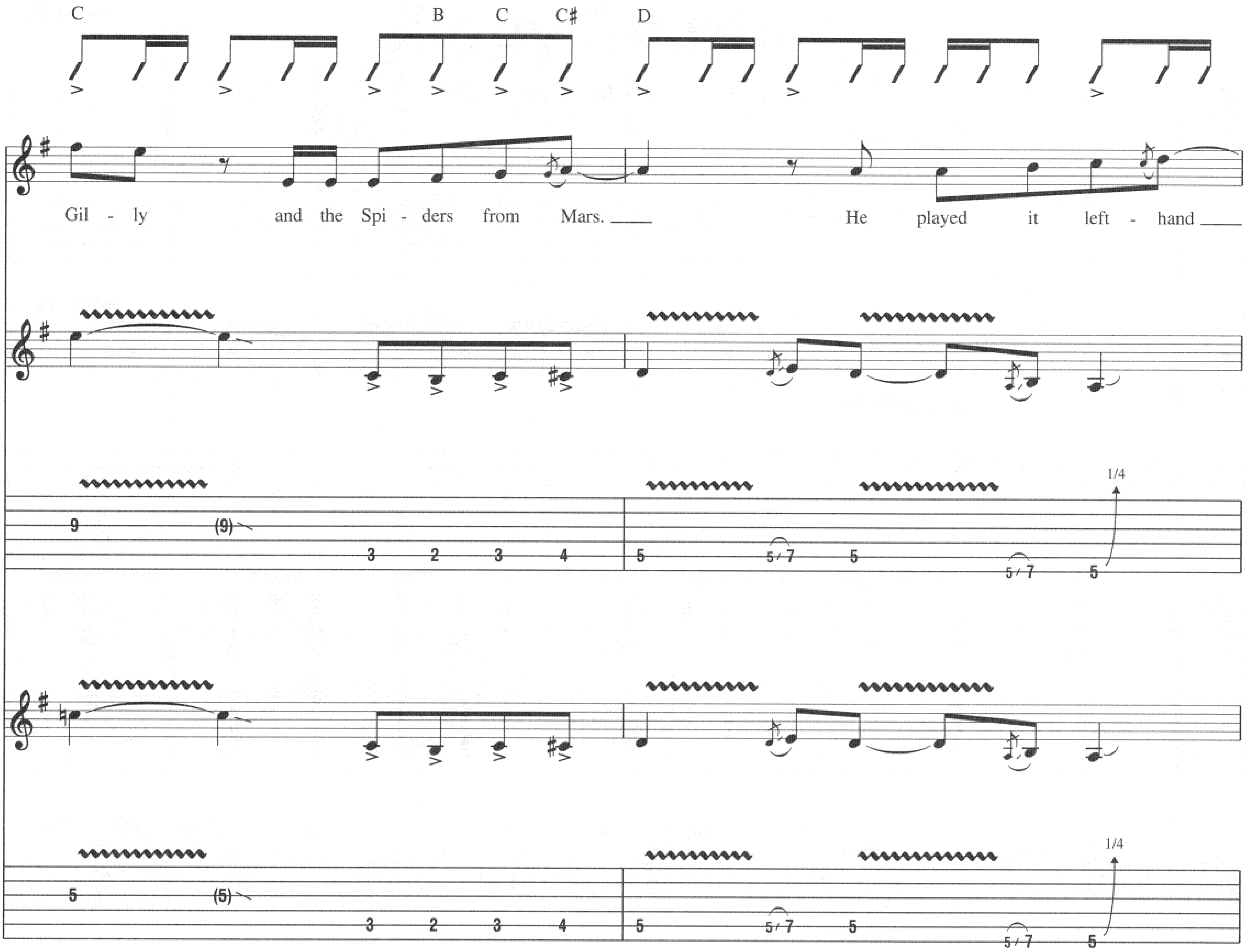


Intro
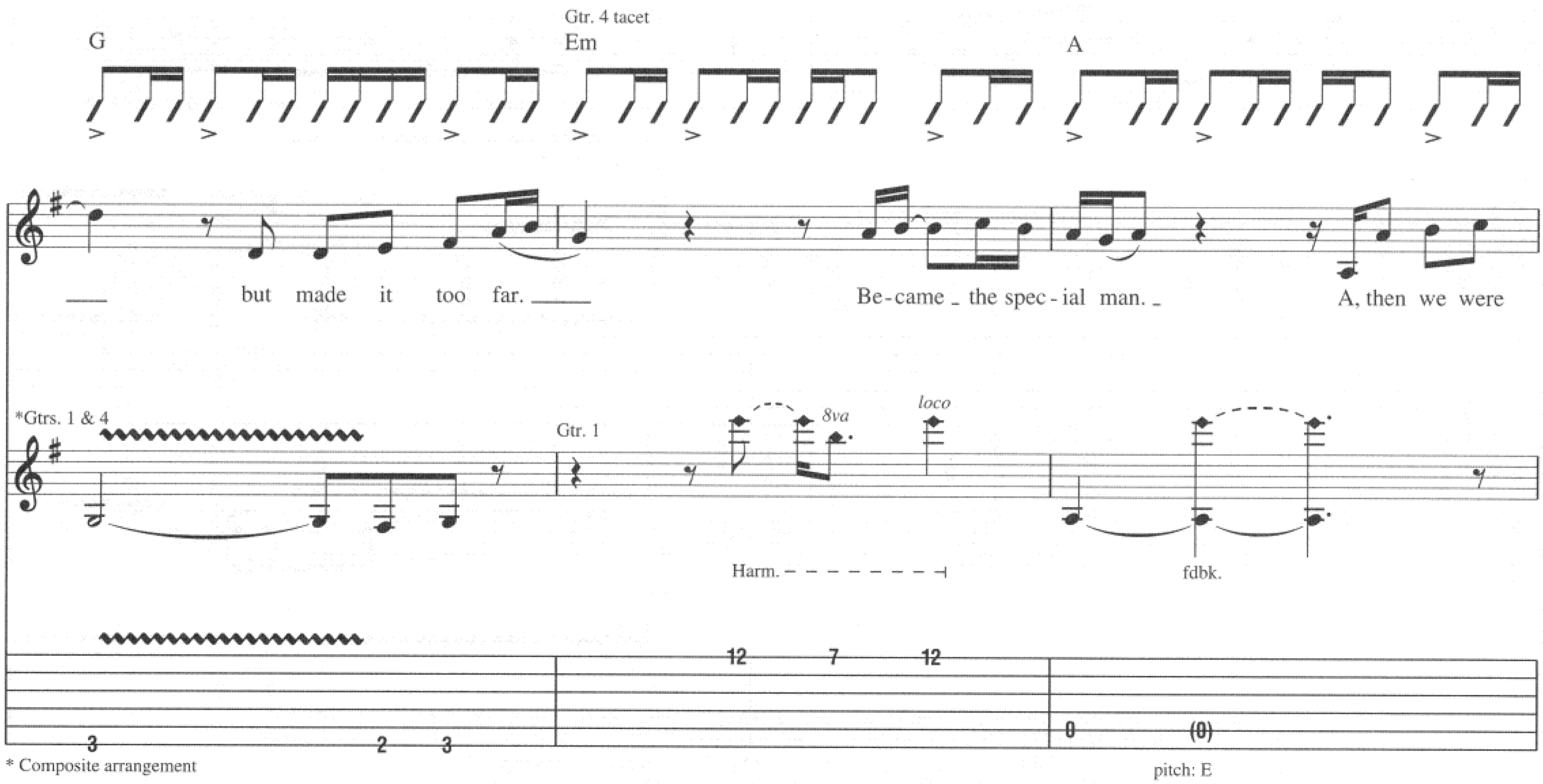
Moderately ♩ = 84
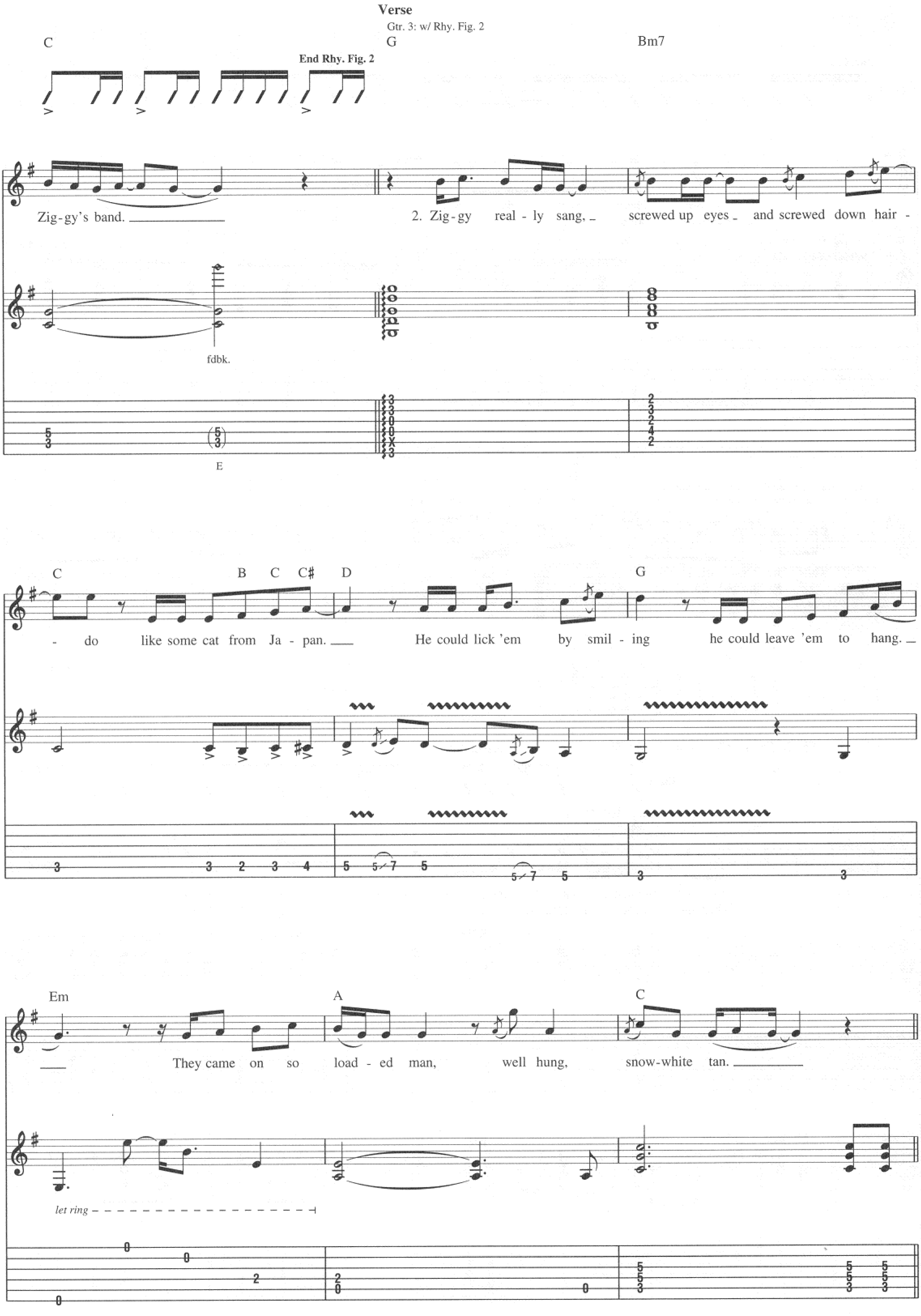


* Chord symbols reflect basic harmony.
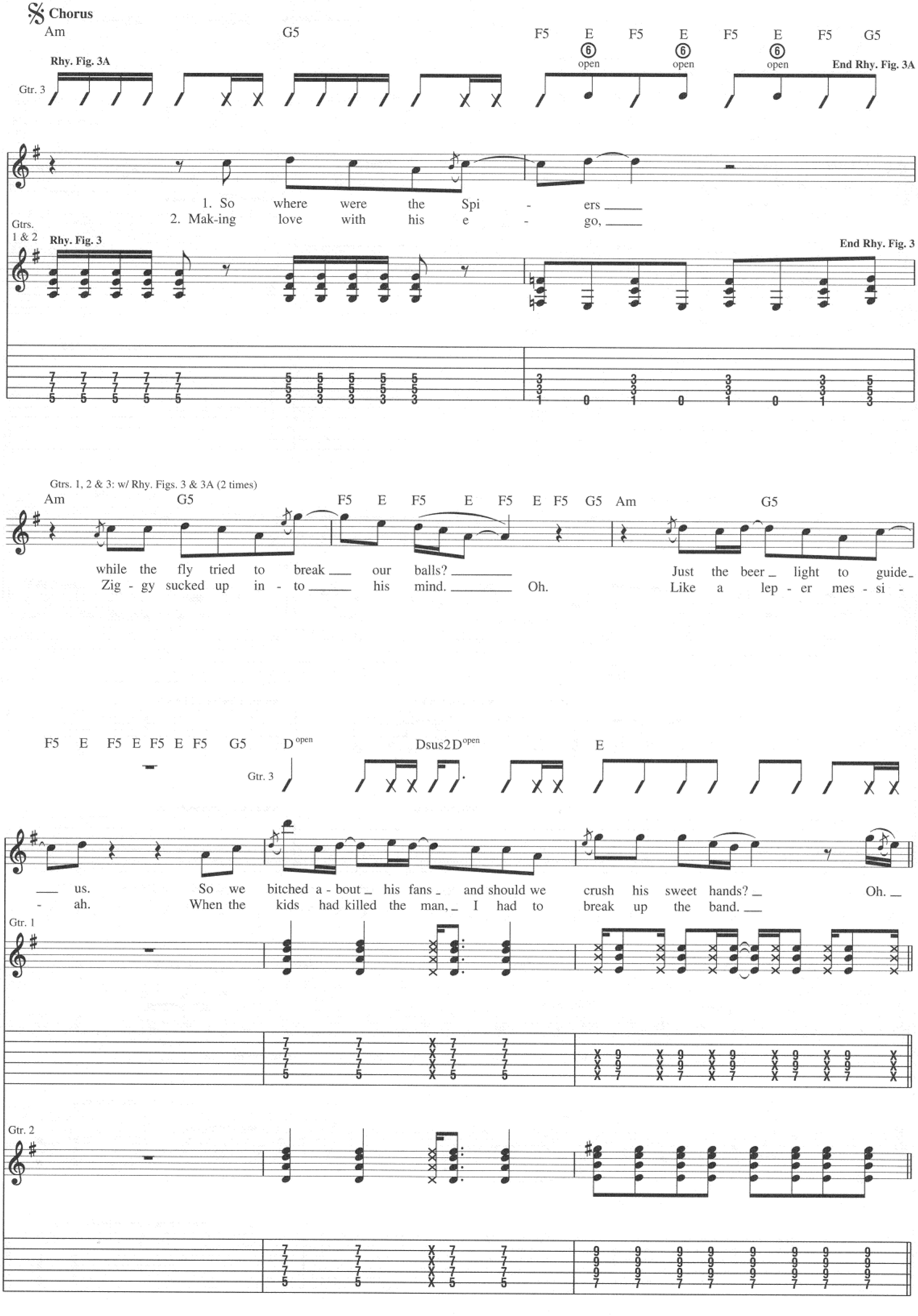

End Rhy. Fig. 1
G D Cadd9 G/B G/A
P.H.
let ring
End Rhy. Fig. 1A
let ring
End Rhy. Fig. 1B
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B
G D Cadd9 G/B G/A G D Cadd9 G/B G/A
Oh, yeah. Ah.
Verse
G Bm
Rhy. Fig. 2
Gtr. 3
1. Now Zig-gy played guitar, jam-ming good with Weird and
Gtr. 1
P.H.
Gtr. 4 (elec.)
mf
w/ dist.
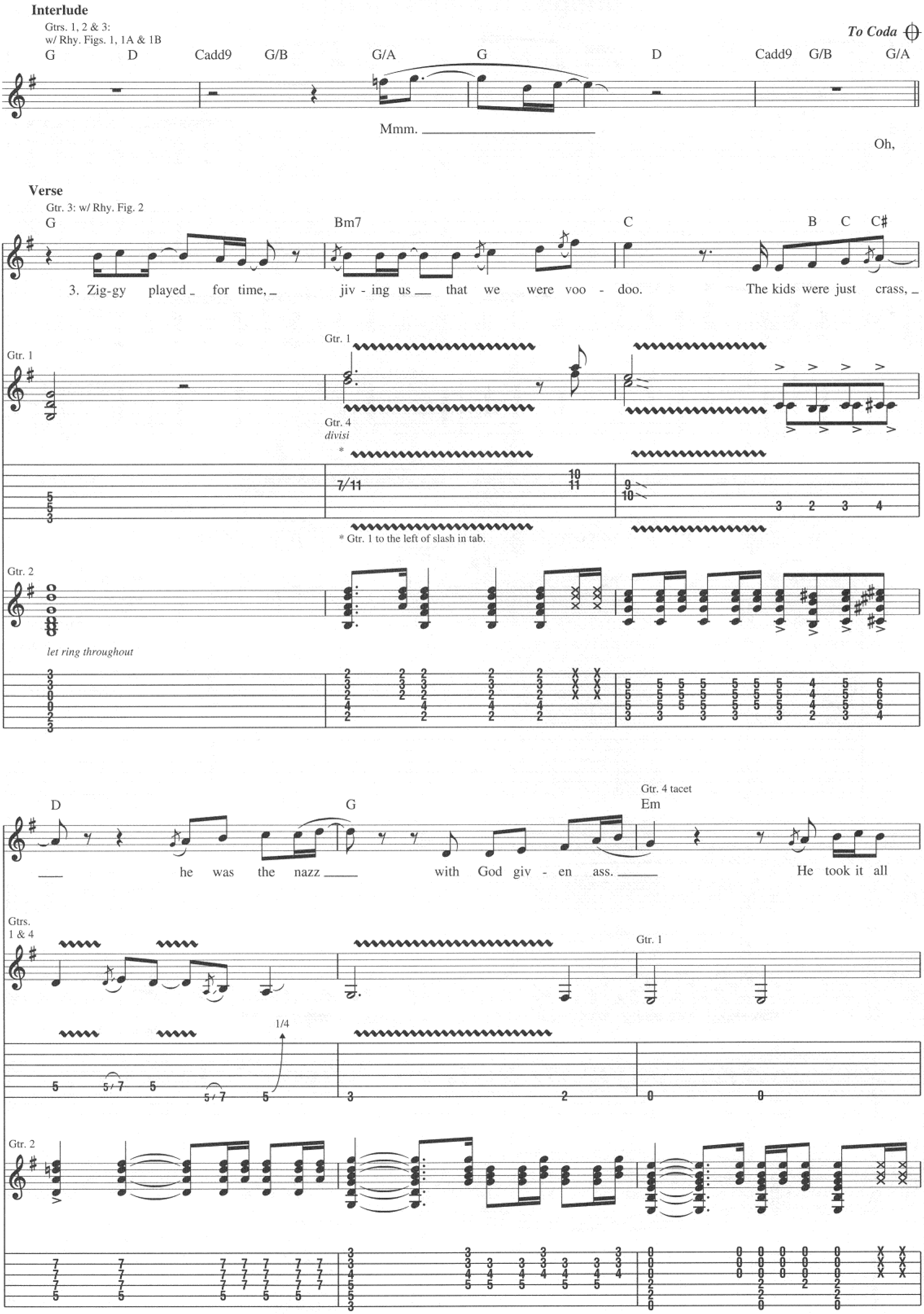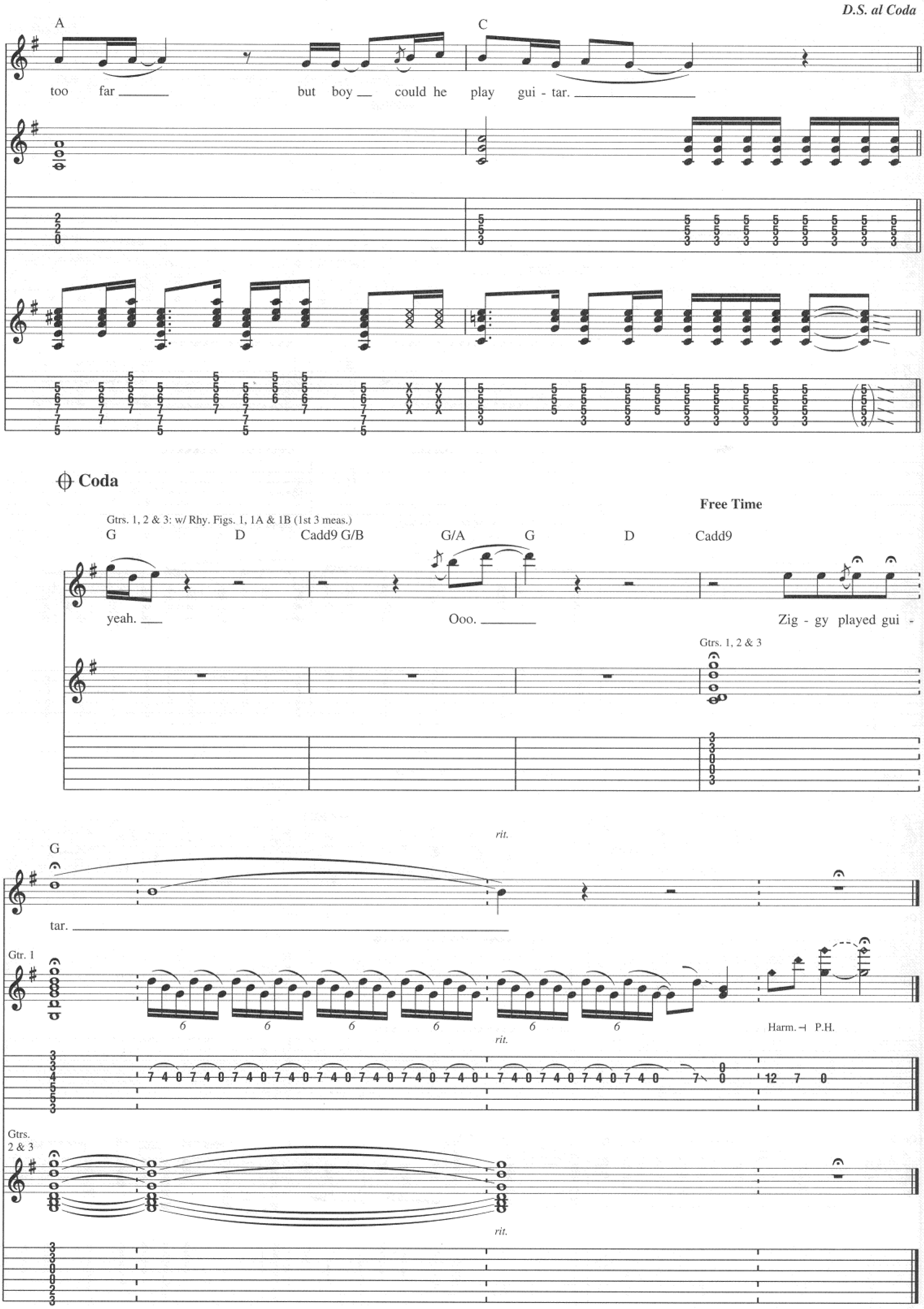




* Composite arrangement


Verse
Gtr. 3: w/ Rhy. Fig. 2
C
End Rhy. Fig. 2
G
Bm7
Zig-gy's band.
2. Zig-gy real-ly sang, screwed up eyes and screwed down hair-
fdbk.
E
C B C C# D G
-do like some cat from Ja-pan. He could lick 'em by smil-ing he could leave 'em to hang.
Em A C
They came on so load-ed man, well hung, snow-white tan.
let ring



Chorus
Am G5 F5 E F5 E F5 E F5 G5
Rhy. Fig. 3A
Gtr. 3
open open open
End Rhy. Fig. 3A
1. So where were the Spi - ers
2. Mak-ing love with his e - go,
Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A (2 times)
Am G5 F5 E F5 E F5 E F5 G5 Am G5
while the fly tried to break our balls? Just the beer light to guide
Zig - gy sucked up in - to his mind. Oh. Like a lep - er mes - si -
F5 E F5 E F5 E F5 G5 D open Dsus2D open E
Gtr. 3
us. So we bitched a - bout his fans and should we crush his sweet hands? Oh.
ah. When the kids had killed the man, I had to break up the band.
Gtr. 1
Gtr. 2


Interlude
Gtrs. 1, 2 & 3:
w/ Rhy. Figs. 1, 1A & 1B
To Coda
G D Cadd9 G/B G/A G D Cadd9 G/B G/A
Mmm.
Oh,
Verse
Gtr. 3: w/ Rhy. Fig. 2
G Bm7 C B C C#
3. Zig-gy played for time, jiv - ing us that we were voo - doo. The kids were just crass,
Gtr. 1
Gtr. 4
divisi
* Gtr. 1 to the left of slash in tab.
Gtr. 2
let ring throughout
D G Em
Gtr. 4 tacet
he was the nazz with God giv - en ass. He took it all
Gtrs. 1 & 4
1/4
Gtr. 1
Gtr. 2


D.S. al Coda
A
C
too far
but boy could he play gui - tar.
Coda
Free Time
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B (1st 3 meas.)
G
D
Cadd9 G/B
G/A
G
D
Cadd9
yeah.
Ooo.
Zig - gy played gui -
Gtrs. 1, 2 & 3
rit.
G
tar.
Gtr. 1
Harm. P.H.
Gtrs. 2 & 3

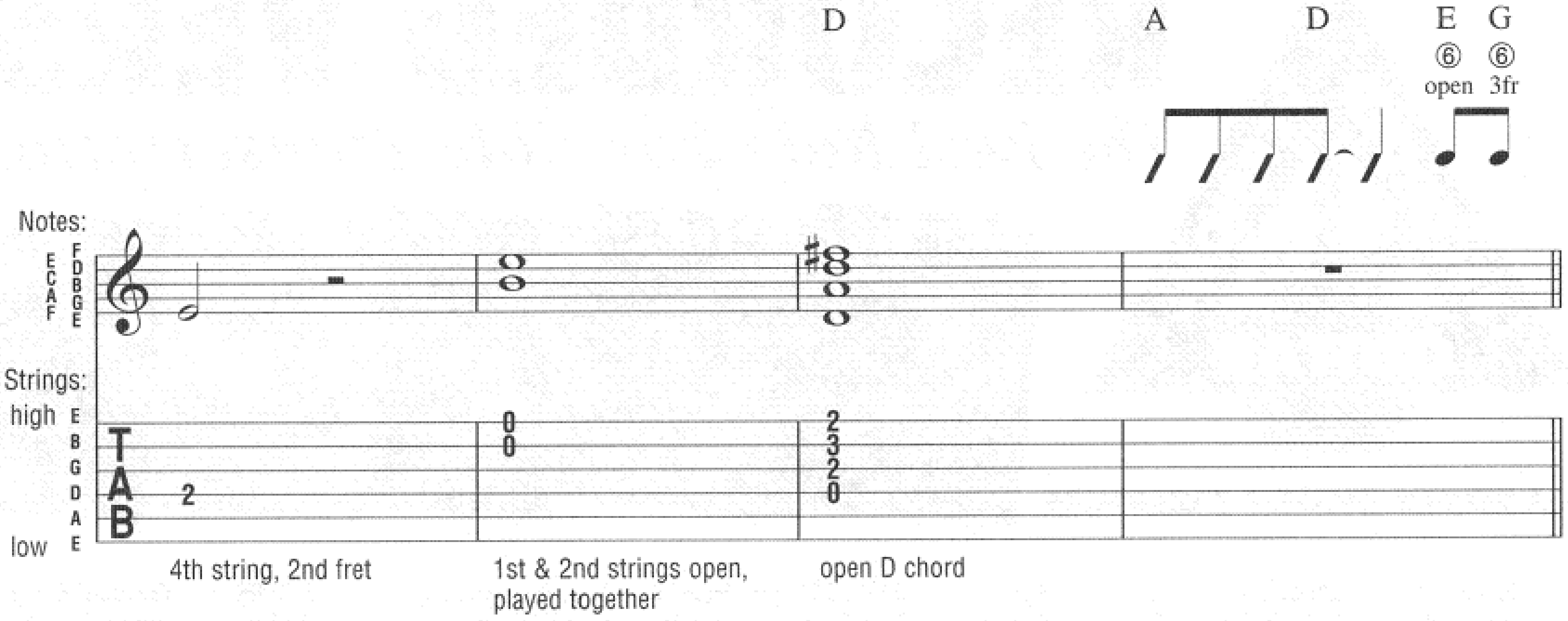
Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

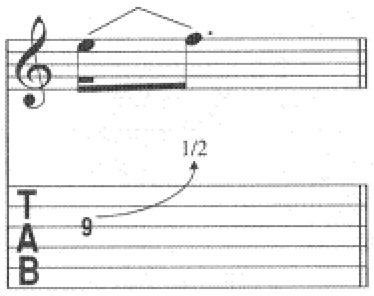
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

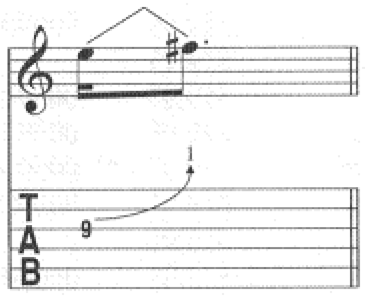
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



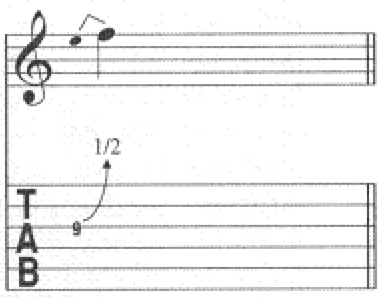
HALF-STEP BEND: Strike the note and bend up 1/2 step.



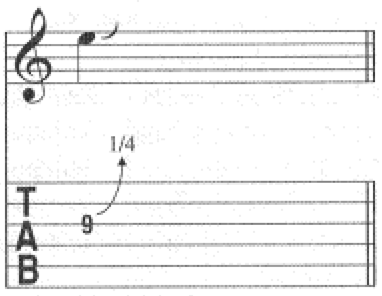
WHOLE-STEP BEND: Strike the note and bend up one step.



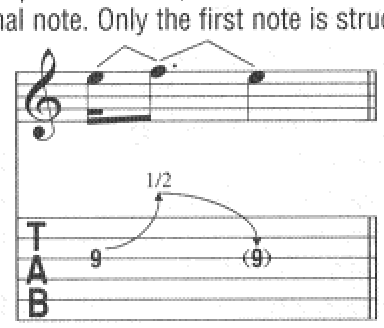
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



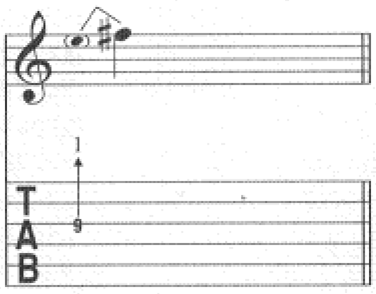
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



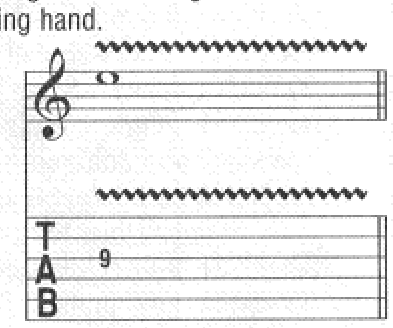
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



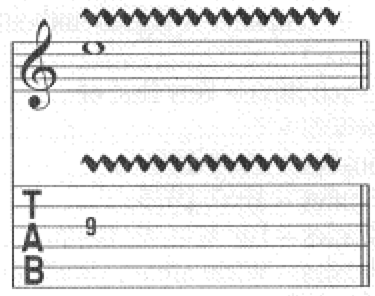
PRE-BEND: Bend the note as indicated, then strike it.



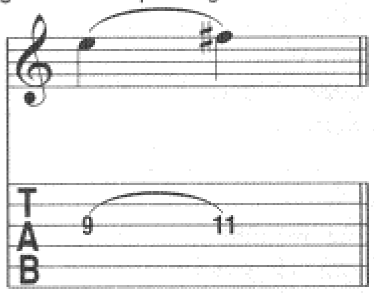
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



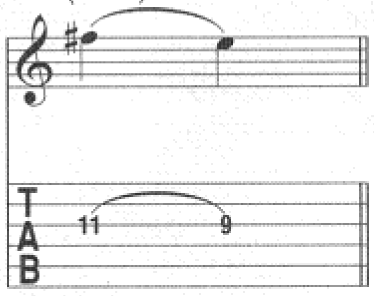
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



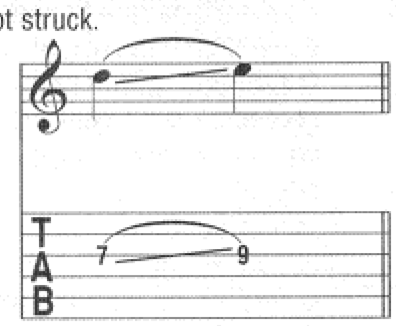
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



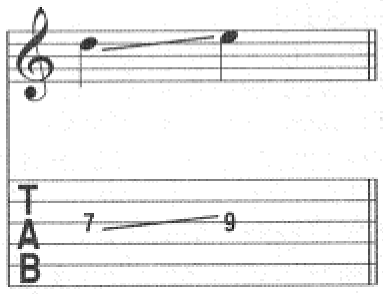
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



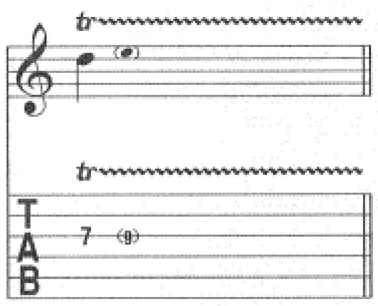
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



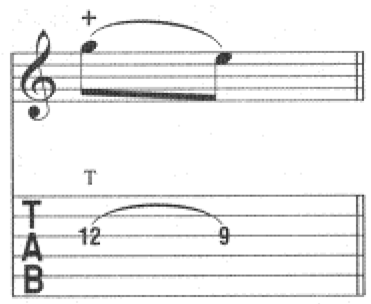
SHIFT SLIDE: Same as legato slide, except the second note is struck.



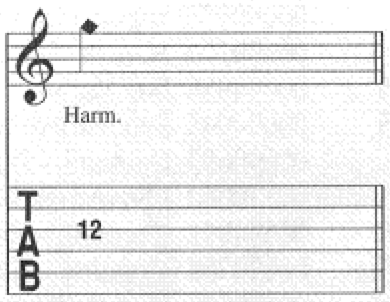
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



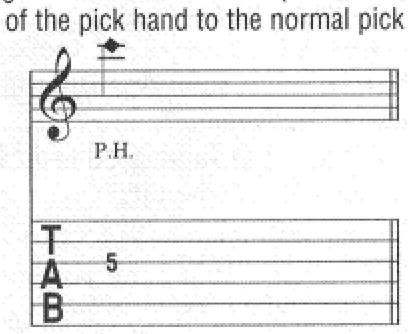
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



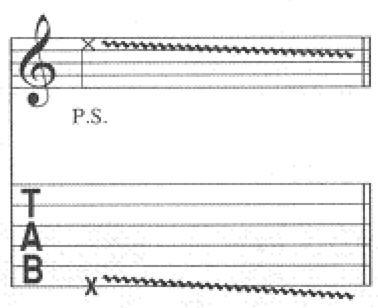
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



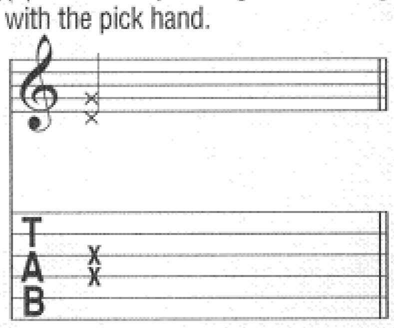
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



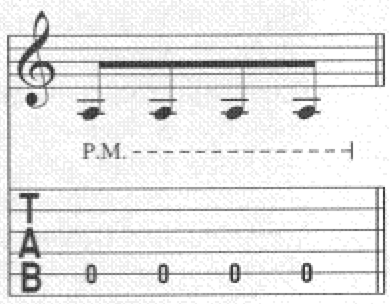
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



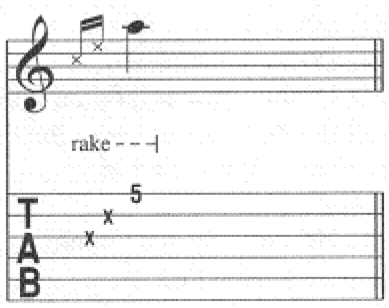
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.
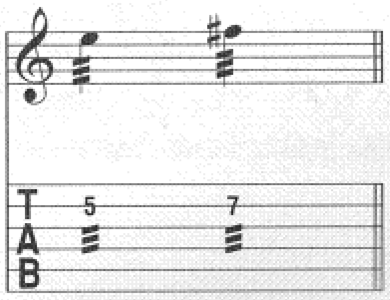


PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



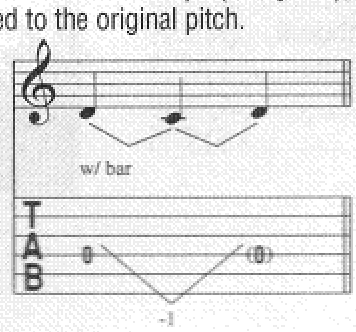
RAKE: Drag the pick across the strings indicated with a single motion.



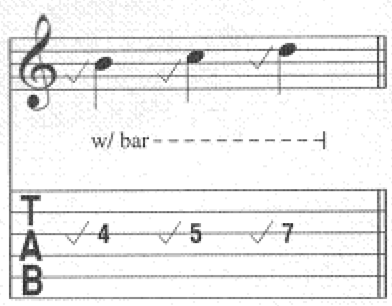
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



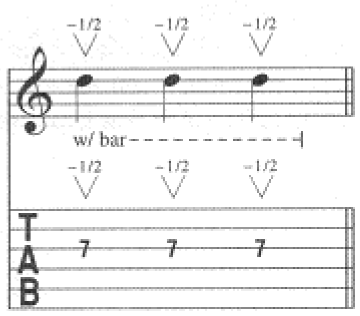
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Joey - 2011

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